

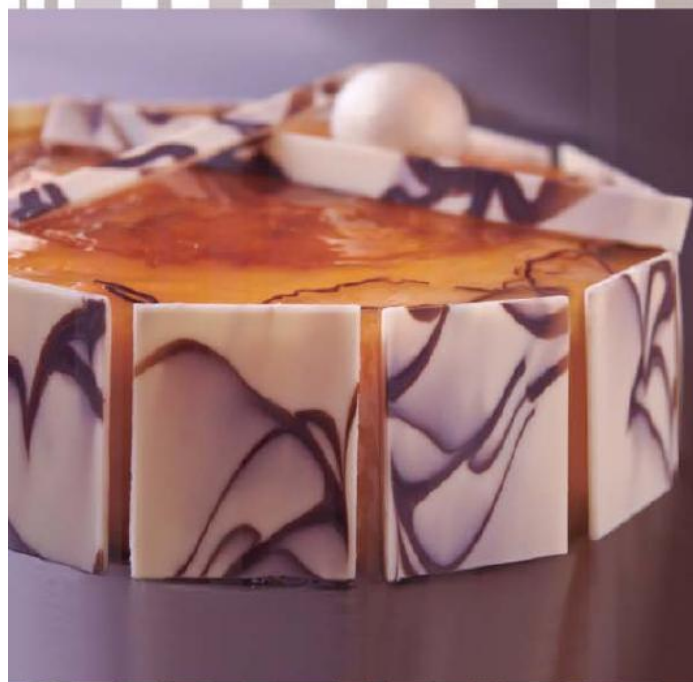
so good..

the magazine of haute pâtisserie #7 - JANUARY 2012

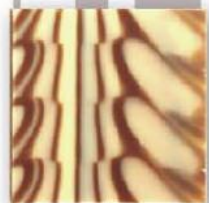
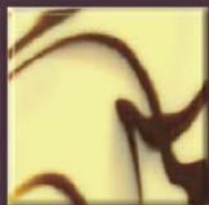
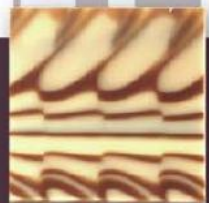
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so good's value

We can find various similarities, which are neither accidental nor coincidental, in the work, career and ideas of those who appear in the pages of so good.. magazine. We're referring to work and personal effort, but especially to the ongoing struggle to go further and define an unmistakable style, a brand all quickly recognize and attributed to its author.

This is obviously not inventing puff pastry or crème brûlée. Nor is it to be original or creative just because. Misunderstood creativity often leads to absurdity.

It's about having a coherent discourse, respecting the values of the profession, working with the best products, training continuously, daily dedicating many hours and being mavericks and demanding with the work itself. With all that and the necessary and untransferable talent of each, one can begin to build that style so yearned for.

In this recipe, taken from conversations that So Good .. Magazine has had with the authors that have appeared in these seven issues, there must not be a key ingredient missing. We dare say that all pastry chefs interviewed agreed, stating that their work without passion is not possible. Without devotion to this craft one can't make the necessary sacrifices. All are absolutely in love with what they do, which makes things easier. It is worthy in this case, without setting a precedent, a quote from Confucius, "Choose a job you love, you will never have to work a day in your life". In short, only when you love what you do, you can get to create something valuable.

And valuable, very valuable is what pastry chefs from around the world provide in each issue of so good .. magazine. Their creations, recipes, ideas, dreams and illusions are the materials we use to create this magazine. It's the only way So Good.. can be so good.

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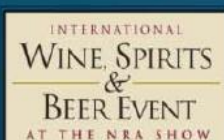
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A close-up, high-contrast photograph of a bronze Buddha head sculpture. The Buddha's eyes are closed, and the texture of the hair (ushnisha) is highly detailed. The lighting creates strong highlights and shadows, emphasizing the metallic surface. The background is dark and out of focus.

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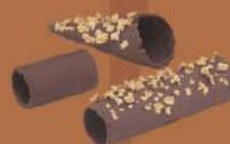
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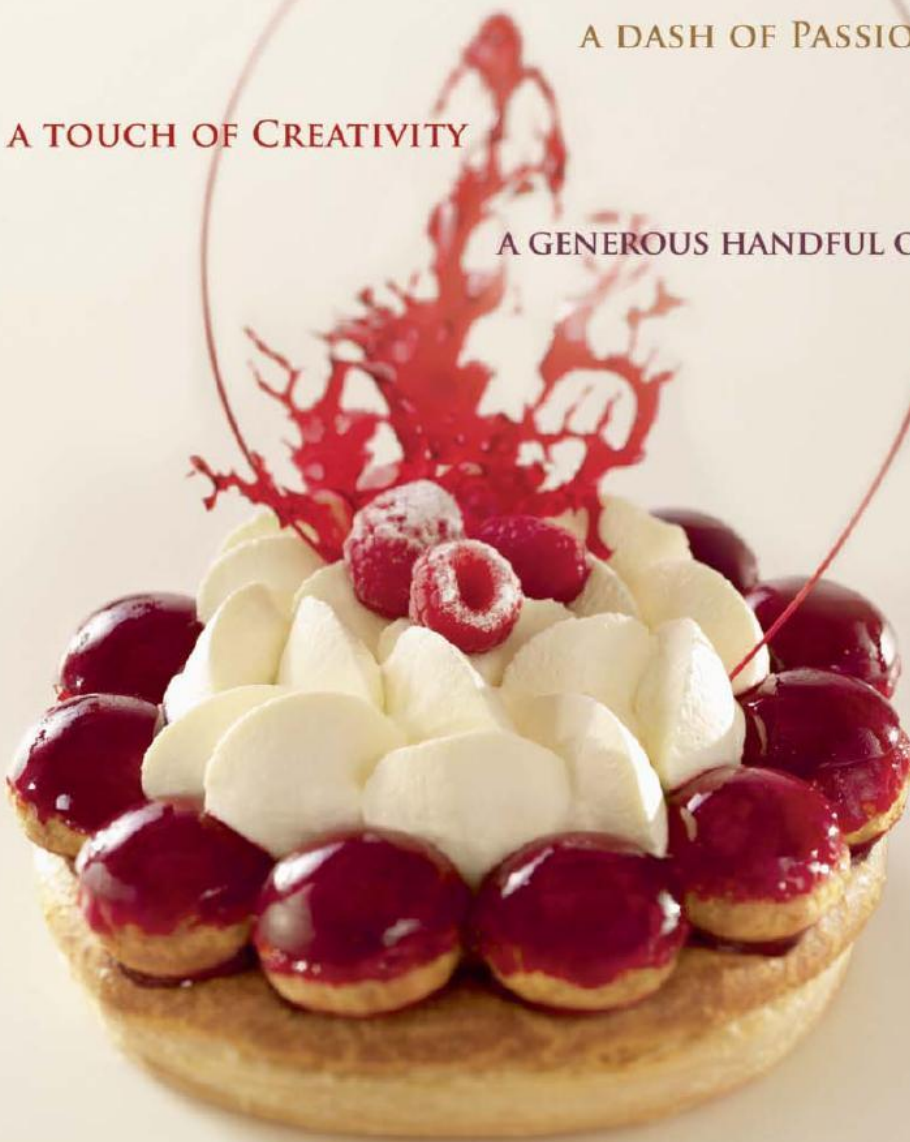
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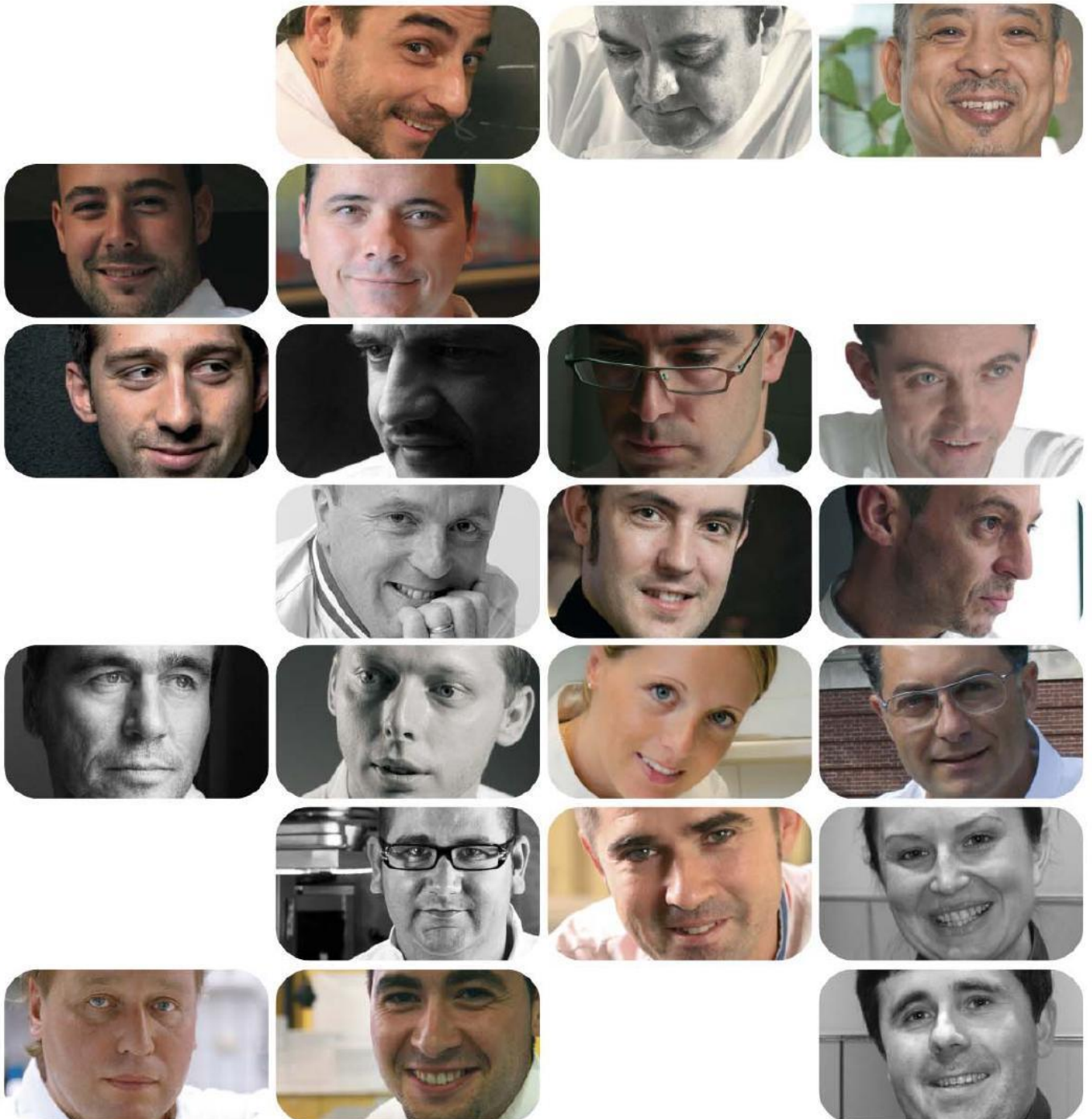
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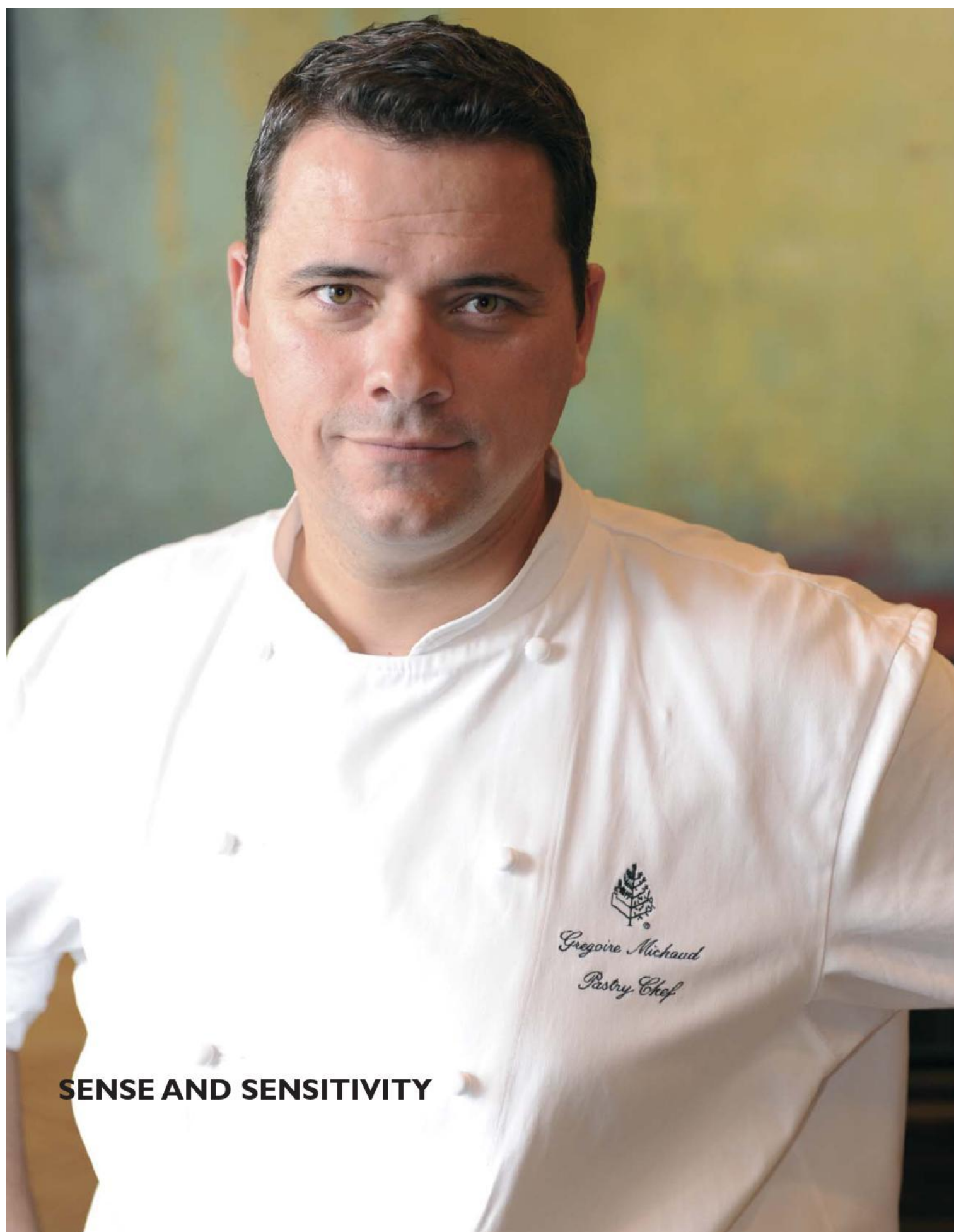
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SENSE AND SENSITIVITY

GRÉGOIRE MICHAUD

Far from opposing reason and emotion, sense and sensitivity, Grégoire Michaud does not conceive a dessert without combining both features.
THE OBJECTIVE IS TO CREATE DESSERTS WITH SOUL. *This Swiss chef is in charge of the pastry station at the Four Seasons Hotel in Hong Kong, a luxurious establishment which includes several restaurants, two of which have been awarded 3 Michelin stars.* **FROM SUCH PRIVILEGED WATCHTOWER, HE WITNESSES THE VERTIGINOUS EVOLUTION OF PASTRY IN ASIA.**



“I would rather eat a simple gourmand dessert, which leaves me a tasty impression, instead of a beautifully designed dessert without soul”.

"Sense. The only one thing I can't miss in a dessert is sense. Flavors, temperatures, colors, shapes and textures are the essence of desserts, but if the attempt to obtain a symbiosis between different elements gets lost in translation, your taste buds won't understand the sense of the dish. As pâtissiers, our goal is to create an experience that translates right on the plate and it has to make sense to the palate".

These are Grégoire Michaud's words, pastry chef at the Four Seasons Hotel in Hong Kong, an establishment which includes several restaurants, two of which have been awarded 3 Michelin stars. At this location did Michaud arrive straight from the Rhone Valley, in southern Switzerland, where he grew in a foodie family with a true passion for food and where *savoir-vivre* was nearly taken to an art form.

This authentic worship of purity in food, nature and the genuine taste of each ingredient he learned as a child is today the engine of his work and creations, to such an extent that "I would rather eat a simple gour-

mand dessert, which leaves me a tasty impression, instead of a beautifully designed dessert without soul", he states. But of course this does not mean one has to renounce an attractive presentation of the plate, as the first impression always comes through one's eyes. And as a good example of this, the two desserts Grégoire Michaud presents on these pages, in which there is not only soul and sense, but also the sensitivity and delicacy needed to achieve an impeccable appearance.

Once the skills have been demonstrated, one can not abandon the necessary attitude the professional must practice in his profession. This is how Michaud synthesizes this: "you need to be inspired and have a long term vision; you must believe that this profession can fulfill your life's expectation, not only in your mind, but also in your heart. And then hang in there; because it is going to be a tough ride, and while you're going through your career, do it with your eyes wide open, it's much more fun!"



You must believe that this profession can fulfill your life's expectation, not only in your mind, but also in your heart.



Finally, as a privileged witness from his watchtower at the Four Seasons Hotel in Hong Kong, we asked the chef about the evolution, or maybe revolution, that Asian pastry is has been living for the past years. "More people from Asia have travelled abroad to learn and an increasing number of Chefs from the rest of the world have settled down in the region; all these people's movement increased the overall knowledge. Suppliers are also able to supply us with any ingredients we need and it brought the level of pastry in Asia to a whole new level. The internet, bloggers and media such as magazines or TV shows have also helped our profession to evolve in Asia. Additionally, there is also an increasing crowd of consumers that have become patisserie savvy and the trend is growing; making the world of sweets more popular and widespread in Asia".





BLACKBERRY & TARRAGON FEUILLET







CHESTNUT ST-HONORÉ

For 6 persons

ingredients

150	g	fresh raspberries
150	g	fresh black figs
500	g	puff pastry
250	g	vanilla pastry cream
		extra sugar for caramel
		fresh edible flowers for decoration

chestnut cream

100	g	liquid cream
230	g	chestnut puree
35	g	invert sugar
60	g	whole egg
27	g	potato starch
30	g	butter
12	g	gelatin sheets
30	ml	fine Armagnac
530	g	whipped cream

In a heavy-bottomed pot, boil the cream, the chestnut puree and the invert sugar.

In a separate bowl, mix the egg and potato starch.

Soak the gelatin in cold water until soft.

Add the egg mixture into the boiling milk and cook until it thickens.

Once thick, add the butter, gelatin sheets and Armagnac.

Mix into a smooth cream and keep half of the cream in the refrigerator.

Spread the other half in a 3 mm thick frame and freeze.

Once set, cut in rectangle the same size as your puff pastry base.

raspberry semi-pris

270	g	Raspberry puree
3	g	lemon juice
38	g	white sugar
10	g	cornstarch
8	g	gelatin sheets

Soak the gelatin sheets in cold water.

Boil a third of the puree with the sugar.

Mix a little cold puree with the cornstarch and pour it into the hot puree.

Cook it until it thickens and add the drained gelatin sheets.

Once melted, add the remaining puree and allow to cool.

Spread in a 2mm thick frame and freeze.

Once hard, cut the same size as your puff pastry.

choux pastry

190	g	fresh milk
55	g	butter
20	g	sugar
2	g	salt
1	pc	vanilla bean
110	g	cake flour
125	g	egg

Boil the milk, butter, sugar, salt and vanilla bean cut lengthwise.

Take off the heat, stir in the flour and mix until dough forms.

Place it back on heat and cook it until it forms a ball around your spatula.

Transfer the hot dough into a mixer and add the eggs one by one.

Mix until you obtain a smooth paste.

Using a piping bag with plain 1 cm diameter piping tip; pipe small 2 cm diameter balls on baking sheets with baking paper.

Bake at 190°C for about 20 minutes, until golden brown.

ASSEMBLY

ROLL THE PUFF PASTRY AT 2.5 MM, MAKE SOME HOLES AND BAKE IT AT 200°C FOR 25 MINUTES.

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PLACE A RECTANGLE OF CHESTNUT CREAM ON THE PUFF PASTRY.

PLACE A RECTANGLE OF RASPBERRY SEMI-PRIS ON THE CHESTNUT CREAM.

MIX THE CHESTNUT MOUSSE INTO SMOOTH CREAM AND PIPE IT INTO THE PUFFS.

PREPARE A CARAMEL WITH THE WHITE SUGAR AND CARAMELIZE THE PUFFS.

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For 6 persons

ingredients

1	pc	fresh lemon, cut in julienne
250	g	fresh blackberries
		assorted baby herbs for decoration

white chocolate and tarragon cream

125	g	milk
20	g	fresh Tarragon
7	pcs	black peppercorn
4	g	gelatin sheet
1/2	pc	lemon zest
175	g	white chocolate
245	g	liquid whipping cream

Soak the gelatin in cold water.

Boil the milk once and add the drained gelatin.

Add the chopped fresh tarragon and the whole black pepper; cover with plastic film and allow to infuse for 15 to 20 minutes.

Melt the white chocolate.

Drain the infusion liquid into the melted white chocolate and mix.

Once cooled a little, add the liquid cream and the lemon zest.

Optionally add some dried tarragon.

Allow to set in the refrigerator overnight before using.

tarragon white chocolate

200	g	white chocolate
20	g	fresh tarragon

Remove the tarragon leaves from the stem and place them on a plate.

Cook the tarragon in microwave per set of 20 seconds until the leaves are completely dried – then reduce them in powder.

Melt 2/3 of the white chocolate in a microwave or over a hot water bath.

Add the third left to cool it down to about 28°C and reheat to about 32°C.

Add the dried tarragon, mix and spread the chocolate on plastic film.

Cut in squares of 4 cm sides.



ASSEMBLY

MIX THE CREAM SMOOTH AND FILL A PIPING BAG WITH A PLAIN TIP OF 5 MM DIAMETER.

LAY THE CHOCOLATE SQUARE AND PIPE THE CREAM AS FALLING SQUARES.

REPEAT THE STEP 2, FOUR TIMES.

ADD FRESH BLACKBERRY HALVES, FRESH LEMON ZEST AND BABY HERBS FOR DECORATION.

Some Party!



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DIALOGUE WITH INGREDIENTS

HIDEMI SUGINO

HIDEMI SUGINO, ONE OF THE BEST PASTRY CHEFS IN JAPAN, WAS A MYSTERIOUS PERSON, BUT NOT ANYMORE. HE SEEMED NOT TO LIKE BEING EXPOSED TO THE MEDIA, BUT NO SWEET-TOOTHED PERSON CAN HELP STOPPING AT HIS SHOP IN GINZA, TOKYO, WHEN PASSING BY. EVERY DAY, 30 MINUTES BEFORE IT OPENS, PEOPLE MAKE A LINE OUT OF HIS SHOP.

And you will find men, women, and foreigners in the same proportion, who are probably his admirers within the same industry who come and try to get some ideas from his jewel-like cakes in a showcase.

Photos by Yukari Nagase • **by Reiko Matsuno**



“as long as I breathe, I’ll stay in the kitchen”



ISABELLE
Beautiful layers of orange-flavored sponge cake, cherry butter cream, orange butter cream and jelly of cherry and orange.



When he was 14 years old, his mother ordered André Lecomte, who introduced French pastry to Japan, to make a birthday cake, and that made him realize the calling. In 1973, he started his career at Hotel Okura, where Mr. Lecomte had worked, until heading for France and Switzerland in '79. For 3 years, he worked for some pastry shops and restaurants including Pertier and Jean Millet as an enthusiastic apprentice. Back home in Japan, he took part in the Coupe du Monde de la Pâtisserie 1991, and led the Japan team to victory. He finally became the owner of his own pastry shop, called 'Hidemi Sugino', in Kobe (a big city in western Japan). In 2000, he was accepted as a member of Relais Desserts for the first time in the Asian region. After 10 years in the business, he closed the shop in Kobe with a new dream which would come true in 2003: Hidemi Sugino Tokyo.

He is always in his kitchen, devoted to his work during the business hours, except occasional visits to the salon de thé downstairs to look around customers' happy faces. Although he had six good apprentices, everything in the showcase of his shop – simple but very colorful, some of which are so fragile that the customer cannot take home – is made by him every day.

At the age of 58, he says that he still loves to make cakes. "A famous scientist told me once that humans

can keep producing new ideas as long as they maintain experience and motivation. That encouraged me a lot. "As long as I breathe, I'll stay in the kitchen," he said.

What's your philosophy in making pastry?

I believe that one of the important rules in French cuisine including pastry-making is not to spare extra efforts for enhancing the taste and flavor of ingredients. It may seem inefficient, but it's essential to me. I don't like to try to be different or to be eccentric. I always concentrate on enhancing the taste of each ingredient. I am getting closer and closer to simplicity. And I don't bother to find ingredients imported from France including flour (like other Japanese pastry chefs and bakers do). You can have Japanese Shinshu walnuts instead of the ones from Grenoble. You can have various fruits here like a wide variety of plums. Maximizing their taste, that's just what I should do. On the other hand, I don't use 'Japanese ingredients' like Matcha (green tea) or Yuzu. It might be easier to express 'Japan' with them, but I think it's much better if I can give a gentle hint of Japan with cakes made of ingredients you can find anywhere in the world. 'Ambrosie' is one of them. It is a chocolate cake with black chocolate coating, shining like Wajima lacquer ware.

When something became popular here, it would have been copied all over the world. Don't try to seek newness.

Basically, I only use ingredients in season. Using seasonal fruits makes sense because they have a richer taste and come in large quantity. I choose every ingredient in a careful manner. Long experience allows me to choose only good berries, for instance, by just touching them.

During my stay in France as an apprentice, many pastry shops made their own praliné, fondant or marzipan. Good old days! Now, in the age of ready-made, it's more difficult to express originality. That's why I make everything, from jam to candied fruits.

Why did you move your pastry shop from Kobe to Tokyo?

After 10 years in the business in Kobe, my hungry spirit was gradually fading. I asked myself, "is my life going to finish like this?" What have motivated me are the customers' complaints or the struggle to create more delicious things.

Also, I wanted to know how Tokyo evaluated me. Before going to the next step, I went to Paris after closing the shop in Kobe. I walked and tried many pastry shops and restaurants there. One of them was the

restaurant Pierre Gagnaire. He closed his three-star restaurant in Saint Etienne and moved to Paris, to which Michelin gave three stars. I felt a kind of sympathy for him. Both of us had ventured to leave a place where we earned good reputation and headed for a big city to meet challenge. I had an opportunity to speak with him and I asked him how he felt about moving to Paris. He said "I am very happy to be where I should be". With his words, I made up my mind. At that time, I had another destination in mind – Paris –, but I just wanted to go somewhere else to see what I would do in a different environment, so the place could have been Tokyo or Paris or anywhere, I think.

How do you come up with new ideas?

I don't draw ideas on paper. As a famous scientist told me "you have an archive in your mind", I have filed each experience in the cabinet in my mind. I take out memories from there and combine ingredients in my mind. Then I work on samples. The result is almost what I pictured in my mind. Some more fine-tuning will bring it to perfection.

Sometimes the past collection can be a source of ins-



piration. 'Isabelle', one of my latest works is derived from a cake called 'L'harmonie', in which you can enjoy a harmony of cherry mousse and orange mousse, and 'Amethyst', which is an 8-layered cake with green apple mousse, black currant mousse, slow-cooked apple, mint-flavored green apple jelly topped with balsamic vinegar and black currant jam as an accent. Isabelle has 8 layers of cherry butter cream, orange butter cream, and sponge cake with orange flavor. Larger amount of Italian meringue in butter cream than usual emphasizes the tastes of fruits and gives a lighter texture. I think it's really unique to combine butter cream with juicy fruit jelly.

Every year, I bring out a brand-new Christmas cake. For this year, I'm going use natural violet flavor and blueberry. One of my apprentices in Provence is going to send me good violet essence for me. It's so exciting!

Is writing books important to you?

Classic and traditional pastries like Opéra still remain in the showcase because many people have copied the originals for a long time in the world. I published and will publish books because I want more people other than my apprentices to use my recipes as a base to create their own cakes. In France, I think classic and time-consuming, but important, steps of making pas-

tries are likely to be eliminated due to the cut in working hours. Still, if there are good books, future generations might revive them. Like Mozart or Beethoven's music.

Would you give some advice to younger pastry chefs?

You can begin with copying or reproducing your mentors. Your own style will be created gradually by copying. I did the same thing. I copied Mr. Peltier for 10 years. Most of my cakes are based on the ones I had learned from my mentors in France and I'm adding something expressing my world. At Peltier, I learned an important thing: don't skip any process, or you can create something amazing.

It's a shame to see something similar is flooded in the world including France and Japan. I felt originality or uniqueness is losing. It may be because of the overflow of information. When something became popular here, it would have been copied all over the world. Don't try to seek newness. Don't bother what others do. Give your full attention to what you would like to make.

I always think of making pastries and I think this is how artisans should be. I am still on my way to accomplish what I learned in France. I am 58 and if my life ends in twenty years, oh, I have to hurry up!





TARTELETTE AU CARAMEL

For 12 units

pâte à sucrée - sweet short crust pastry

90	g	unsalted butter
60	g	powdered sugar
30	g	eggs
20	g	ground almond
150	g	plain flour

Make butter soft with robot coupe. Add powdered sugar and mix. Add half the eggs and mix, and then add rest of the eggs. Add ground almond and mix. Add plain flour and mix. Refrigerate the batter for a day. Roll out to 3 mm thickness and line 12 tartelette tins. Bake them at 168°C for 15 minutes.

crème caramel

144	g	sugar
40	g	starch syrup
240	g	cream (38% milk fat)
24	g	almond, roasted and chopped in one thirds
24	g	walnuts, roasted and chopped in quarters to one sixths
24	g	hazelnuts, roasted and chopped in half
24	g	raisin
24	g	dried cherry
48	g	dried apricot, cut into 5-mm cubes

Boil sugar and starch syrup until it turns brown. Add cream in 3 stages. Remove from the heat when it comes to a boil, add nuts and dried fruits. Pour the caramel mixture into a bowl and cool it over ice water.

MONTAGE

POUR THE CARAMEL MIXTURE INTO THE TARTELETTE SHELL. TOP WITH GROUND PISTACHIO, THEN DUST WITH POWDERED SUGAR. TOP WITH A SCOOP OF WHIPPED CHANTILLY CREAM AND CINNAMON POWDER.



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pistachio sponge cake

180	g	raw marzipan (pâte d'amandes crue)
75	g	pistachio paste
90	g	whole eggs
80	g	egg yolks
50	g	egg whites
160	g	egg whites
100	g	fine granulated sugar
90	g	cornstarch
40	g	butter, melted

In the bowl of an electric stand mixer with the paddle attachment, combine raw marzipan and pistachio paste well. Add whole eggs, egg yolks and egg whites little by little and beat well until thickened. Whisk 160 g egg whites and sugar to a meringue stage. Transfer the pistachio mixture to a bowl and add one fourth of the meringue and mix just until incorporated. Add cornstarch gradually and mix just until incorporated. Add warm melted butter and mix until thoroughly incorporated. Fold the rest of the meringue into the mixture and transfer to a parchment-lined tin (60x40cm). Bake at 230°C for 5-6 minutes and let cool. Cut out two 18-cm squares and damp with syrup (see below).

chocolate sponge cake

140	g	ground almond
140	g	confectioners' sugar
140	g	egg yolks
60	g	egg whites
260	g	egg whites
90	g	fine granulated sugar
110	g	cake flour
40	g	cocoa powder
50	g	butter, melted

In the bowl of an electric stand mixer with the whisk attachment, combine ground almond and confectioner's sugar. Add egg yolks and 60g of egg whites and beat until thickened. Whisk 260 g egg whites and fine granulated sugar to a meringue stage. Transfer the ground almond mixture to a bowl and add one third of the meringue and mix just until incorporated. Sift cake flour and cocoa powder together and add to ground almond mixture gradually and mix until thoroughly incorporated. Add melted butter and mix until thoroughly incorporated. Fold the rest of the meringue into the mixture and transfer to parchment-lined tin (60x40cm). Bake at 230°C for 5-6 minutes. Let cool and cut out forty 4.5-cm circles.

chocolate glaze

300	g	water
500	g	granulated sugar
200	g	cocoa powder
300	g	heavy cream
30	g	gelatin sheet

Combine water and sugar in a saucepan. Heat over a high heat and whisk. Add the cocoa powder when the sugar starts to dissolve. Add heavy cream when the cocoa powder dissolves and gets glossy. Bring to the boil and remove from a heat. Strain it to a bowl and cool over ice water to 50-60°C. Remove the bowl from ice water and add gelatin sheet previously hydrated with ice water and dissolve thoroughly. Keep it at body temperature.

An award-winning cake of Coupe du monde de la Pâtisserie 1991. Inside the shining black chocolate coating like Japanese Wajima lacquer ware, chocolate mousse, pistachio mousse, raspberry jam and sponge cake of pistachio are hidden.



AMBROISIE

pistachio mousse

260	g	heavy cream
40	g	pistachio paste
140	g	milk
1/5	u	vanilla bean
80	g	egg yolks
30	g	granulated sugar
4	g	gelatin sheet

Beat pistachio paste and a small amount of milk in a saucepan until smooth. Pour the rest of milk and vanilla beans, then heat. Keep stirring until it gets to a boil and remove from the heat. Beat egg yolks and sugar well in a bowl. Pour the pistachio mixture into the bowl and stir. Pour the mixture back to the saucepan. Heat over a moderate heat and stir it with whisk until thickened. Remove from a heat and strain the mixture to a bowl. Add gelatin sheet previously hydrated with ice water and dissolve. Let cool. Whisk heavy cream until firm. Add a small amount of whipped cream to the pistachio mixture and mix well, then transfer it to the bowl of whipped cream. Mix well until completely incorporated. Pour it into two 18-cm square tart rings. Place the 18cm-square pistachio sponge over the mousse and damp the surface with syrup. Freeze.

chocolate mousse

880	g	heavy cream
120	g	heavy cream
100	g	granulated sugar
200	g	egg yolks
400	g	dark chocolate (66% cocoa)

Chop the chocolate finely and melt over water bath. Combine 120 g of heavy cream and sugar in a saucepan and bring to boil. Whisk egg yolks in a bowl and add cream mixture gradually until completely incorporated. Keep stirring over water bath until thickened. Transfer the mixture to the bowl of an electric stand mixer and beat on medium-high speed until thickened. Combine it with melted chocolate and mix just until incorporated. Whisk 880 g of heavy cream to a soft peak stage and add small amount of it to chocolate mixture. Mix well until glossy. Add the rest of the whipped cream in two stages and beat well with a whisk.

syrup for sponge cakes

40	g	syrup (30°Bé)
30	g	water
30	g	eau de vie de framboise

Mix everything well.

others

100	g	raspberry jam
		chocolate plates (feather shape)
		gold leaf

MONTAGE

TAKE OUT THE LAYER OF PISTACHIO MOUSSE AND SPONGE CAKE AND UNMOLD. COAT THE PISTACHIO MOUSSE WITH RASPBERRY JAM AND FREEZE. WHEN FROZEN, CUT OUT FORTY 4-CM CIRCLES AND KEEP IN THE FREEZER. FILL THE CHOCOLATE MOUSSE IN 5.5-CM TART RINGS, 80% FULL. TAKE THE PISTACHIO MOUSSE LAYERS OUT OF THE FREEZER AND PLACE THE RASPBERRY JAM SIDE-UP ON THE CHOCOLATE MOUSSE. PRESS GENTLY TO THE BOTTOM. SOAK THE CHOCOLATE SPONGE CIRCLES IN SYRUP AND PLACE ON THE CHOCOLATE MOUSSE. PRESS GENTLY TO ALLOW LAYERS TO STICK TOGETHER. COVER THEM WITH A PLASTIC BAG AND FLATTEN THE SURFACE WITH SOMETHING LIKE A TRAY. FREEZE. UNMOLD AND PLACE THE CHOCOLATE SPONGE UPSIDE DOWN ON THE RACK. COAT WITH CHOCOLATE GLAZE AND DECORATE THE TOP WITH GOLD LEAF AND THE SIDE WITH FEATHER-SHAPED CHOCOLATE PLATES. ALLOWING 40.

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THE SECOND RASPBERRY

ARNAUD LARHER

HE IS ONE OF THE GREAT MASTERS OF PARISIAN PATISSERIE, THAT IS TO SAY FRENCH PATISSERIE, OR BETTER YET, THE PATISSERIE WORLDWIDE. HIS NAME IS BECOMING INCREASINGLY WELL-KNOWN. BUT ARNAUD LARHER HASN'T ARRIVED JUST YET. HIS RECORD, HIS PERFECTIONIST ZEAL, HIS CONSTANT PURSUIT OF EXCELLENCE HAVE ACCOMPANIED HIM FROM THE BEGINNING. CURIOSITY IS TO BLAME...

How is a croissant rolled? How is cream put inside pastry? Arnaud Larher said to himself that the best way to know is by learning the craft. That innate curiosity, the quest to discover why some, almost magical, chemical reactions occur within batter, led him to Monsieur Guillerm's workshop in Brest when he was only 15 years old. The answers led to new questions, and little by little he caught the passion for the craft. Contributing to this were his stages in Peltier, Dalloyau and Fauchon. He spent five years in the latter and at the emblematic Maison until 1990 when he moved to Montmartre to stay and opened two shops with his wife. In 2007 he entered the Olympus of MOF and Relais Dessert. His search has no end. Trial, error, solution. He does up to fifteen tests per week and organizes an average of ten daily tastings in which different people are involved and provides information for further development. Always forward. Because "taste must be worked on and learned. A product can be good in some aspects, but has to be perfect as a whole", Larher declares.

Without neglecting elegance, the master of Montmartre's objective is to preserve flavor, with just the right amount of sweetness and creaminess. "Patisserie should be like a strawberry or a raspberry at their best, you always want to eat another."



hazelnut sablé and cinnamon paste

300	g	softened butter
186	g	confectioners' sugar
8	g	cinnamon
		half a lemon zest
166	g	raw hazelnut powder
350	g	type 45 flour
2	u	eggs

In the bowl of a mixer, beat the butter with the confectioners' sugar and add the rest of ingredients, one at a time and in the stated order. Mix everything without breaking the batter. Store in the refrigerator for 24 hours and roll out to 3 cm.

biscuit cuillère

150	g	egg whites
125	g	sugar
100	g	egg yolk
125	g	flour

Whisk the egg whites and sugar to full volume. With the help of a spatula, fold in the flour and egg yolks. Spread to 8 mm and bake at 170°C in convection oven for 12 minutes.

strawberry compote

225	g	Garnier strawberry purée
1125	g	Boiron strawberry purée
90	g	trimoline
28	g	pectin 806
45	g	superfine sugar

Heat the purées and trimoline and add the sugar and pectin previously mixed together. Bring to a gentle boil.

green apple ganache

135	g	green apple purée
60	g	wheat starch
150	g	sugar
534	g	cream
100	g	apple
334	g	white couverture
360	g	butter

In a saucepan, mix the sugar and starch and add the purée. Heat to 40°C and add the cream, just brought to a boil. Place over the heat again to a cream texture. Add the couverture, mix well and add the butter, the apple and mix. Store in the refrigerator.

vanilla punch

252	g	sugar
432	g	water
1	g	vanilla powder

Combine and bring to a boil.

green apple mousse

200	g	green apple purée
15	g	apple
35	g	sugar, cooked to 120°C
12	g	water
25	g	egg whites
5	g	gelatin 200
30	g	water
160	g	whipped cream

Make an Italian meringue. Combine the gelatin and water; leave to rest for 10 minutes and heat to 50°C. Pour over the green apple purée, add the apple and fold in a third of the whipped cream. Fold in the Italian meringue and finally the remainder of the whipped cream. Fill molds.

ASSEMBLY

POUR THE MOUSSE OVER THE BOTTOM OF A MOLD AND PLACE A LAYER OF BISCUIT CUILLÈRE ON TOP, SOAKED IN VANILLA PUNCH. APPLY ANOTHER LAYER OF MOUSSE AND THEN THE STRAWBERRY COMPOTE. PLACE ANOTHER LAYER OF BISCUIT CUILLÈRE AND POUR THE APPLE GANACHE ON TOP OF IT. AGAIN, PLACE A NEW LAYER OF BISCUIT CUILLÈRE, MORE MOUSSE AND SEAL THE SABLÉ. FREEZE, UNMOLD, GUN-SPRAY GREEN AND GARNISH WITH MACAROONS. THIS LOG IS CONSUMED DIRECTLY FROM THE REFRIGERATOR.



BÛCHE APPLE POMME





chocolate sablé paste

640	g	flour
160	g	almond powder
60	g	cocoa powder
6	g	baking powder
400	g	butter
1	g	salt
160	g	confectioners' sugar
140	g	eggs

Mix the butter with the confectioners' sugar, add the dry ingredients, previously sifted together, and then the eggs. Leave to rest in the refrigerator for 24 hours, roll out to 2.5 cm and cut into 20-cm disks. Bake at 160°C in convection oven for 12 minutes.

passion chocolate ganache

266	g	passion fruit purée
133	g	cream
55	g	trimoline
203	g	56% cocoa dark couverture
414	g	40% cocoa milk couverture
18	g	cocoa butter
128	g	butter, softened

Combine the purée, cream and trimoline and heat to 60°C. In four stages, pour over the couvertures melted at 40°C, making a core with the hand whisk. Cool to 35°C and add the butter. Pour into 18-cm-wide ring molds and freeze.

chocolate glaze

600	g	sugar
600	g	cream
160	g	syrup at 30°Bé
20	g	cocoa butter
240	g	white chocolate
240	g	62% cocoa dark couverture
17	g	gelatin 200
110	g	water

Dry cook the sugar, deglaze with the cream and the hot syrup. Pour over the chocolate couvertures and emulsify with a hand whisk. Finally add the gelatin, previously mixed with the water, and homogenize the mixture.

ASSEMBLY

UNMOLD THE GANACHE DISKS, GLAZE THEM AND PLACE THEM ON THE SABLÉ BASES. GARNISH WITH CHOCOLATE PEARLS AND PLATES AND APRICOT PIECES.

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A close-up, high-contrast photograph of a dark chocolate bar. The bar is broken, revealing a rough, textured interior. A golden-brown fingerprint is pressed into the smooth surface of the chocolate, mirroring the unique texture of the chocolate itself. The lighting is dramatic, highlighting the textures and the fingerprint.

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JORDI ROCA

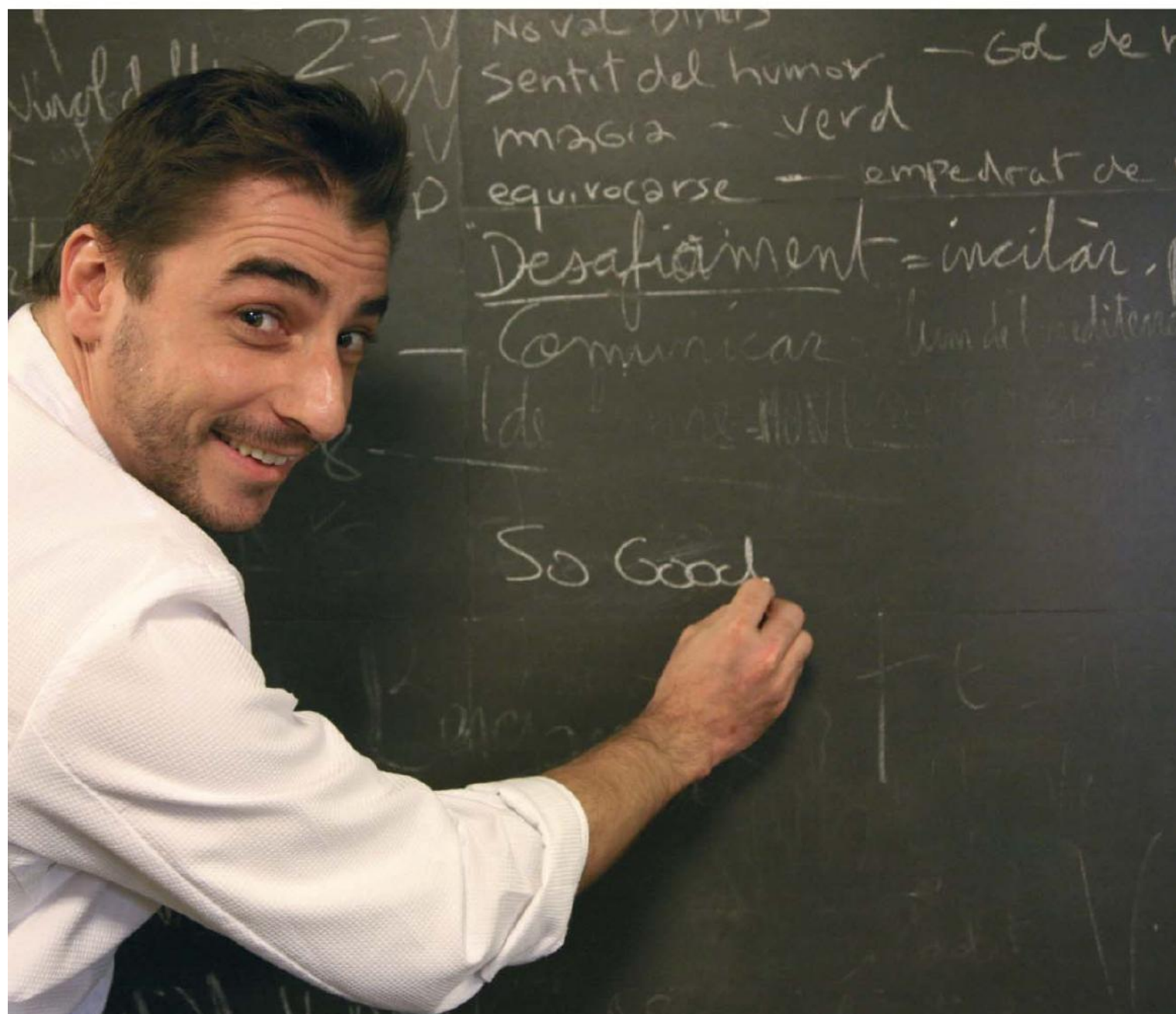
JORDI ROCA, LIKE HIS OTHER TWO BROTHERS JOAN AND JOSEP, HAS TAKEN HIS GASTRONOMIC SPECIALTY TO A LEVEL NOT EASILY OVERCOME REGARDING IMAGINATION, ORIGINALITY, TALENT AND ABILITY TO INFLUENCE THE CREATIVE AVANT-GARDE. *These brothers are three unique talents whose concentration in a same place has led them to become one of the best restaurants in the world according to the coincident verdict of countless communication media and specialized critics.*

THE YOUNGEST BROTHER RECALLS HIS FIRST DAYS AT 'EL CELLER' FOR US.

His older brothers had anticipated some years before, when they decided to distance themselves from the family business of traditional meals and set up 'el Celler de Can Roca', an autonomous restaurant in which they would develop all their creative potential. After following the culinary studies in the city of Girona and helping his brothers at different stations in the kitchen, Jordi Roca felt especially attracted to desserts and started absorbing all kind of specific knowledge from the person in charge of the station at that time, the Welsh chef Damian Allshop.

Chronology of a unique dessert menu





A blackboard not for decoration

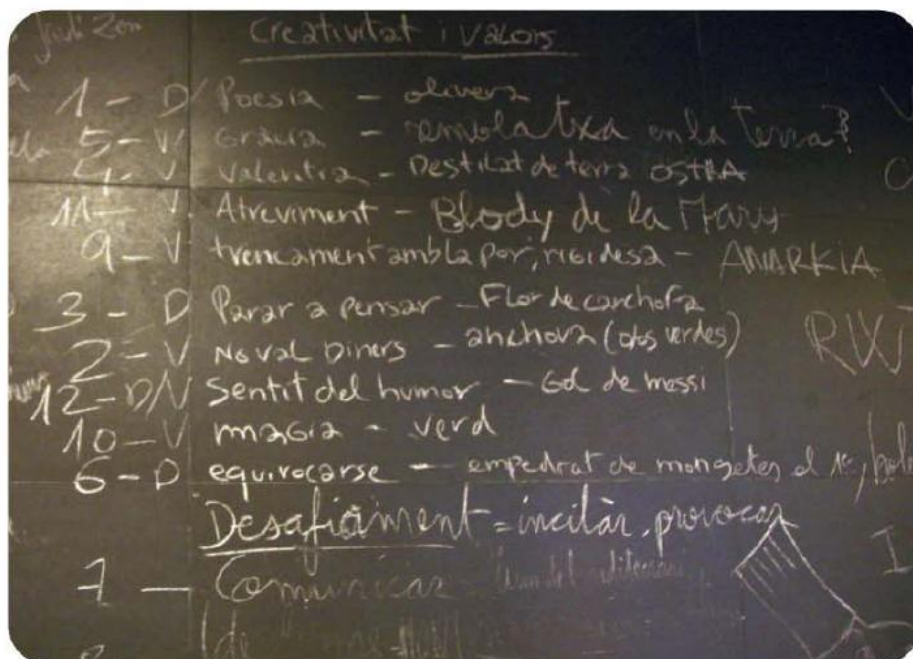
On the blackboard located in the corridor between the kitchen and the entrance hall of 'El Celler de Can Roca', the Roca brothers write every kind of ideas. A big number of them simply disappear; but some remain and become the germ of the dishes that will result in a new menu for the restaurant. These are ideas which any of the Roca brothers writes indistinctively and which can be useful for an appetizer; a starter; a dessert or any other dish.

On the other side of the blackboard, Jordi Roca shows us the 'creative branches', which refer to a number of values that print the conception of all the dishes in the restaurant in a transversal way. We can read some of these values on the board: poetry, especially linked to the emulation of nature and moods, and which is clearly demonstrated in the 'Olive tree Bonsai' which welcomes the customers at the beginning of the

menu. Courage, essential "if you want to feed earth to your customers", as Jordi says; that is the case of the mythical 'oyster with distilled earth', although in our memory it is more of a piece of moist forest which invades your mouth accompanied by an oyster; altogether resulting in an incredible and essentialist Catalan 'mar i muntanya' (sea and mountain). The break with inflexibility is expressed in the dish 'Anarkia', whose countless elements, clearly contrasted with each other, turns it into a complex-free declaration of creative freedom. Another 'creative branch' is to stop to think where things come from and why, embodied in the artichoke flower on the blackboard, and clearly represented during our conversation with Jordi in the dessert 'Vainilla', an interesting interpretation of all the elements emerging in a vanilla pod tasting. Or the sense of humor; a value which not only does rule the relationships among the brothers but which is clearly

reflected on one of Jordi's latest surprising desserts -'Messi's Goal!'-, which we will see in detail further on.

All the brothers, either as a team or separately, contribute to this creative rondo where inspiration strokes and the sensitivity with which the world in general and gastronomy in particular are watched have a lot to say. These values are parallel to the menu; we could almost say that they are present in all the dishes, beyond the fact that each of these 'creative branches' reach their peak in a particular creation.



Suddenly one day, Jordi embarked upon a creative adventure and presented 'Trip to Havana' to his brothers, a dish containing



rum, lime, mint and other typical Caribbean ingredients served in an attractive cup. "I was pretty young –Jordi remembers–, I wanted to create something funny but had no reference point.

Eventually, it turned out to fit perfectly what my brother Joan was doing, and that gave me enough courage to move on."

YEAR 2000

Desserts with smoke, an incendiary idea

"It was a great idea to incorporate smoke to a dish –Jordi explains–, nowadays it is easy to find smoke in an avant-garde restaurant dish, but it was us who first proposed it." Then he explains to us how he learned, from the great ice cream artisan Angelo Corvito, the concept of overrun, the amount of air an ice cream mix contains, and the importance of working in a clean environment to prevent the ice cream mixture from acquiring undesired smells. Then the 'incendiary' idea came up: what if we inserted some smoke into the ice cream machine while working? The result was simply amazing – the dairy ice cream incorporated the flavor of a cigar completely. This is how 'Partagás Series D no. 4' was born.

mythical 'oyster with distilled earth'.



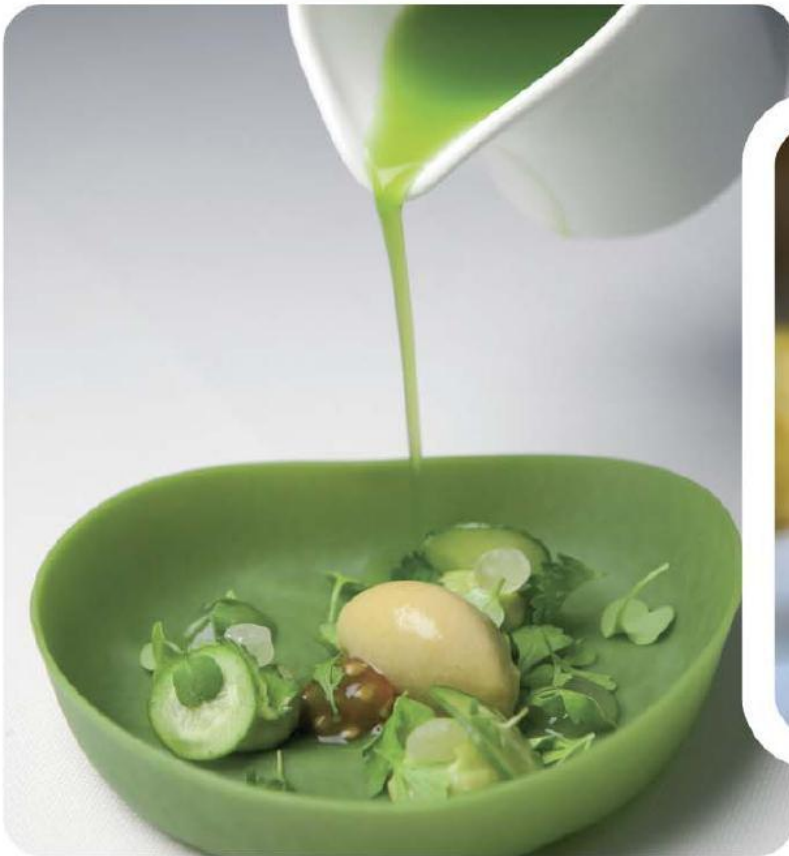
2004. 'Cep Ice Cream'

After this creation, and after starting to work with blown caramel in order to copy shapes of nature such as apple, beet or apricot, Jordi found the way to make some extremely thin and fragile caramel bells, so fragile that they could not hold any liquid inside, but smoke was not a problem. With the help of tools like air pumps, he managed to insert different aromatic smokes that could become part of a dish – such is the case of 'Cep Ice Cream'.

YEAR 2002 – PRESENT

Perfumes, different disciplines, same spirit

However, the real revolution regarding restaurant desserts came with all the range of products based on famous perfumes. Since that 'Calvin Klein's Eternity' was made, a lot of water has flowed under the bridge, and several other dishes have been developed, nearly twenty altogether; each one based on a different perfume. First, it was a particular interest on the



2005. Green Chromotherapy



2011. 'Lemon Cloud' Perfume by El Celler de Can Roca inspired in Lemon Water

The real revolution regarding restaurant desserts came with all the range of products based on famous perfumes.

perfume industry and its creative criteria when it came to creating a new fragrance; then a close collaboration with Josep Roca's talent so as to extract the aromatic line out of any product. "You notice the transversality of a lot of things –Jordi analyzes–, you find yourself speaking the same language but doing very different things, like cuisine, perfume making, artisanal works, woodworks, and so on."

We have recently witnessed the closing of a cycle with a dessert, the Lemon Water; conceived by Jordi Roca, which was eventually turned into a perfume with the hallmark of 'El Celler' –Lemon Cloud–, and put up for sale at the restaurant itself.

YEAR 2004

Orange, green... gastronomic chromotherapies

Soon after perfumes invaded the menu at El Celler de Can Roca in the shape of desserts, Jordi Roca started to explore chromatism, that is, the possibility of working with single-colored ingredients in the same dish. Not only is a color linked to different moods due to its visual effect, but also due to the range of flavors which usually match that color scheme. Once again, the work of the three brothers allowed flavors, aromas and esthetics to meet in a discourse closely related to moods and emotions, something which is repeated in the restaurant menu and in the role wines play in countless occasions.

YEAR 2010

Messi's goal, a stimulating journalistic trap

A journalist reveals a relaxed chat with Jordi Roca in which they wondered what a goal of Lionel Messi, FC Barcelona's forward, would taste of. The 'indiscretion' led to a binding challenge. Jordi got down to work then and a funny dish came out of it. When served, the waiter activates an audio device which reproduces one of the Argentinean footballer's most famous



2010. Messi's goal!

Future: "I would love to transfer some of the desserts at El Celler de Can Roca to ice creams which anybody in the town can enjoy".



goals. During the telling, the waiter invites the customers to taste the marshmallows which emulate the defense in the plate and to reach the net in order to enjoy the dessert once the goal has been scored, that is, the passion fruit cream, dulce de leche, lime effervescent rocks, and other fizzy flavors that the Roca brothers have identified with joy and happiness accompanying that moment in the match. "It is a very enjoyable moment which comes after following a very rigorous menu –Jordi Roca explains–, but it is not just enjoyable; the flavor work has been done conscientiously and I think that, from the point of view of taste, the dessert is really good."

FUTURE

An ice cream parlor and a dessert chart

The creative mind of the youngest one of the Roca brothers does not stop. He is currently working on the project of a small ice cream parlor in Girona's historic downtown. "I would love to transfer some of the desserts at El Celler de Can Roca to ice creams which anybody in the town can enjoy", Jordi confesses.

Not least especial is the idea of creating a dessert cart (image on the left). He showed us some of the drafts of the cart prototype on which they are working. The aim is to be able to offer the customer a good number of the sweet references from the restaurant.



THE OLIVE TREE BONSAI

POETRY IS ONE OF THE MAIN VALUES IN THE ROCA BROTHERS' DAILY CULINARY WORK. CLEAR PROOF OF IT IS THE CONSTANT IMITATION OF NATURE, FOR EXAMPLE THE BLOWN CARAMEL IN THEIR DESSERTS. MADE WITH APPLE, APRICOT OR BEET. BUT ANOTHER ESPECIALLY REMARKABLE EXERCISE IS THE OLIVETREE BONSAI, FROM WHICH OLIVES COATED WITH A THIN CARAMEL LAYER HANG AND WHICH WELCOMES THE CUSTOMERS AT THE BEGINNING OF THE MENU. IN JORDI ROCA'S WORDS: "OUR AIM IS TO EXPRESS AS MUCH AS POSSIBLE WITH THE MINIMUM OF ELEMENTS."

LEMON WATER





lemon cream

200	g	lemon juice
80	g	egg yolks
50	g	eggs
1	u	gelatin sheets
90	g	butter, chilled

Combine the juice, eggs, egg yolks and sugar. Heat up to 85°C while continuously stirring. Remove from the heat. Add the gelatin sheet, previously hydrated, and leave to cool to 40°C. Add the butter cut into dice and mix with the help of a hand blender. Store in the refrigerator.

lemon verbena cupcake

245	g	eggs
130	g	honey
245	g	flour
120	g	confectioners' sugar
10	g	baking powder
3	g	salt
50	g	milk
200	g	butter, melted
20	g	lemon verbena

Mix the eggs and honey in a mixer on low speed. Little by little, add the flour (previously sifted together with the sugar and baking powder), salt, butter, milk in which lemon verbena has been infused and lemon verbena powder. Leave to set in the refrigerator for 12 hours. Pipe the batter onto silicone mats on oven trays. Make sure you make thin layers, and bake at 180°C for 7 minutes. Freeze and cut into small dice. Store.

lemon water

1	l	water
6	u	lemon zest

Place the water and lemon zest in the Rota Val. Start the machine at 45°C. Distil until all the water has passed from one flask to the other. Stop the machine and store the lemon water.

candied mint

60	g	pasteurized egg whites
1	u	gelatin sheet
		sugar
		mint

Hydrate the gelatin sheet, heat it in the microwave. Add the egg whites and, while still lukewarm, dip the mint leaves and then toss in sugar. Leave to dry at room temperature for a few hours.

ASSEMBLY

ON THE BOTTOM OF A PLATE, PLACE A SMALL SPOONFUL OF LEMON CREAM. ON TOP OF IT, PLACE SOME DICE OF LEMON VERBENA CUPCAKE. AT SERVING TIME, PREPARE A SHERBET WITH THE LEMON WATER AND LIQUID NITROGEN. IN A BOWL SUITABLE FOR NITROGEN, PLACE 100 G LEMON WATER AND, WHILE CONTINUOUSLY STIRRING, LITTLE BY LITTLE ADD LIQUID NITROGEN TO A SHERBET CONSISTENCY. FINISH THE PLATE WITH SOME MINT LEAVES AND CRYSTALLIZED LEMON DICE.

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THOMAS BÜHNER

HE PRACTICES A THREE-DIMENSIONAL, AROMATIC CUISINE: NATURAL FLAVOR AS WELL AS INTENSE, GENTLE LOW-HEAT COOKING, AND A WIDE VARIETY OF ELEMENTS SYMPHONICALLY GATHERED TOGETHER.

Thomas Bühner, alongside his wife Kanagaratnam Thayarni, has run the restaurant La Vie since 2006, at the very historic heart of downtown Osnabrück, opposite the town hall where the famous peace treaty of Westphalia was signed. In such renowned setting, and with his brand-new third star, Bühner's cuisine smells and tastes, "OUR DISHES GIVE OFF HIGHLY INTENSE AROMAS, AND STAND OUT BECAUSE OF THEIR GREAT VARIETY OF FLAVORS. WE ATTACH GREAT IMPORTANCE TO THE PRESERVATION OF THE ORIGINAL FLAVOR OF EACH COMPONENT IN THE DISH. NO TASTE IS MORE AUTHENTIC AND INTENSE THAN THAT OF THE PURE, ORIGINAL TASTE OF A PRODUCT", THE GERMAN CHEF STATES.

Due to his extended career and after working in a great number of high-cuisine restaurants, he has turned into an exceptional witness of the evolution of latest years' German cuisine. "I think it represents much more than what it looks like from outside. There is a wide variety, and that is found when watching the German three-starred restaurants. Our perfection degree is very high, and so is our training. I cannot proclaim a new trend at the moment, but everything points at the regional products. I have observed since some time ago that, more and more, savory and sweet ingredients are combined (fish and fruit, or meat, vegetables and fruit). But also desserts more often contain savory elements."

In these pages, Thomas Bühner and his pastry chef René Frank offer us a dessert in which this philosophy of pursuing purity and maximum naturalness in creations is synthesized.

La Vie's apple symbolizes this nearly obsessive search for original flavor at its best; "although there might be comparable presentations, this is a new way to prepare an apple and a fine variation of the pure apple aroma" the chef affirms.



LA VIE'S APPLE



BERLEPSCH APPLE

warm - cold - icecold, hazelnut cookies, yogurt & powder





apple purée

3000	g	Berlepsch apples
200	g	fresh apple juice
0.5	g	ascorbic acid

Wash the apples and take the core out. Cook together with the juice in a Gastrovac at 55°C /4h. Mix und pass through a sieve.

apple espuma/sorbet powder

600	g	apple purée
400	g	fresh apple juice
50	g	brown sugar
5		sheets gelatin
55	g	Calvados
1	pc	vanilla pod

Soak the gelatin in plenty of water; squeeze it and disperse it in the slightly heated apple juice. Process all ingredients with the vanilla and its pod and pass through a sieve. Fill 750 g in a 1 liter ISI syphon with 2-3 cartridges.

yogurt powder

30	g	Yopol yogurt powder
17	g	dextrose

Mix all together and pass through a sieve.

yogurt sauce

125	g	yogurt
1	g	cinnamon
1.5	g	xanthan gum

Process the ingredients with a blender; pass through a sieve and reserve.

caramel sauce

200	g	sugar
80	g	water
170	g	cream
0.5	g	salt

Cook sugar and water to a dark caramel. Add the hot cream little by little. Pass through a sieve and put in a refrigerator.

apples dice

1	pc	apple
100	g	vanilla syrup

Cut the apple in 1 cm big square dice and vacuum in the vanilla syrup. Let infuse for at least 24 h.



apple rings

5	pcs	apples
500	g	fresh apple juice

Cut from each apple by means of a cutter ring with a diameter of 3.5 cm and 1.5 cm height. Cook the rings in some ascorbic acid and the apple juice in a Gastrovac at 55°C for approx. 30 min.

hazelnut cookies

375	g	butter, softened
140	g	sugar
300	g	muscovado
160	g	egg
400	g	flour
3.5	g	salt
6.25	g	baking soda
5	g	Lebkuchen spice
340	g	hazelnuts
125	g	raisins

Whisk butter, sugar and Muscovado until foamy. Add the egg slowly. At the end fold in all dry ingredients.
Bake crumbles at 160°C for approx. 10 minutes.

hazelnut cookie espuma

130	g	baked halzenut cookies
300	g	water
2		sheets gelatin

Process all ingredients finely in the Thermomix and pass through a sieve.
Fill in an ISI syphon and add one cartridge.

sugar apple

1000	g	isomalt
200	g	water
20		drops tartaric acid
20		drops brown coloring

Bring Isomalt with water to a boil, add the color at 130°C, add tartaric acid (1:1) at 142°C, remove from the heat at 150°C, at 152°C spread the sugar on a marble plate. Knead the sugar briefly, let it cool down and cut into 20 handy pieces.
Heat the sugar by means of a heating lamp and pull approx. 15 to 20 times 40 cm apart until the silky sheen starts to appear. Blow a thin apple with the bellow and let it cool down.

apple sauce

750	g	apple purée
80	g	brown sugar
0.5	g	star anise
1	pc	vanilla pod
0.5	g	xanthan gum
0.5	g	cinnamon

Mix the ingredients and pass through a sieve.



caramelized hazelnuts (2 g)

100	g	hazelnut halves
25	g	isomalt
1/2		vanilla pod
5		drops hazelnut oil

Roast the nuts in the oven at 160°C for approximately eight minutes to a light brown color. At the same time melt the Isomalt with vanilla. Remove from the heat.

Add the warm nuts, fold in and finally add the oil. Spread the nuts onto a Silpat mat and separate them.

TO ASSEMBLE AND SERVE

FOR THE SORBET POWDER SPRAY THE APPLE FOAM INTO LIQUID NITROGEN AND LET IT SOLIDIFY FULLY. GRIND IN A BLENDER TO A FINE POWDER. TILL FURTHER USAGE, RESERVE IN A STAINLESS STEEL BOWL ON TOP OF THE NITROGEN.

DRAW ONE STREAK OF CARAMEL SAUCE AND ONE OF YOGURT SAUCE ON A PLATE. SCATTER SOME CRUMBLES ON THEM AND ADD ONE STREAK OF YOGURT POWDER BESIDES. SHORTLY BEFORE SERVING HEAT THE APPLE RING AND SEPARATELY THE APPLE SAUCE. PLACE THE COOKIE ESPUMA IN CENTER OF PLATE, PUT THE WARM APPLE RING ON TOP OF A ROUND PIECE OF COOKIE INTO THE ESPUMA. POUR THE HOT APPLESAUCE IN THE MIDDLE OF THE RING. FILL THE BLOWN SUGAR APPLE WITH THE APPLE POWDER AND PUT IT ON THE WARM FILLED APPLE RING.

ABOUT THE BERLEPSCH APPLE DESSERT

This dessert is – like many of our plates – a declination of an outstanding base product, in this case the Berlepsch apple, which comes from old orchards of the Osnabrück region.

It is very important for us to keep the pure intrinsic taste of a product. That's why we cook the apple gently at 50°C in the Gastrovac.

We abstain from the addition of spices that would overpower the intrinsic apple taste. All preparations like foam, crème and ice powder have nonetheless a complex taste; which is of prominent importance in all our dishes. The visual presentation is not the key element of our plates although we have chosen a very elaborate presentation for this plate. The sugar apple attracts by its breathtaking tenderness, and is technically perfectly crafted. Although there might be comparable presentations, this is a new way to prepare an apple and a fine variation of the pure apple aroma.

Thomas Bühner





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Didier Mathray & Nathalie Robert

PAIN DE SUCRE

DIDIER MATHRAY AND NATHALIE ROBERT ARE A SPECIAL COUPLE, VERY WELL BLENDED, THEY SPEAK OF A SYMBIOSIS, A RELATIONSHIP THAT INVOLVES MANY FACTORS: THE DEMAND FOR THINGS THAT ARE WELL-DONE, LOVE FOR AUTHENTICITY OF FLAVORS AND A SENSE OF AESTHETICS IN WHICH THE LAST TOLERABLE THING IS EMBELLISHMENT THAT DISTORTS REALITY. *In our chat with this Parisian patisserie institution that has already turned seven, they reflect on the rise of Parisian patisserie today, which to them is equal to the French culinary boom in the 70s during the last century. They are a special pastry shop in this landscape of talent, special and quiet. They have no greater ambition than being proud of the outcome of things well-done and to always provide pleasure at an artisan scale, always in close dimensions.* IN SHORT, PAIN DE SUCRE IS AS SIMPLE AS IT IS EXTRAORDINARY.



"a good product is beautiful by nature"

Seven years have passed since your opening, which is not bad. What do you think about Pain de Sucre's career?

We are pleased and amazed to see the development of Pain de Sucre these last seven years. We achieved our goal of being one of the best pastry shops in Paris today, with 2 shops and 20 employees, while preserving a structure of human proportions and a high-end artisan spirit.

In Paris everything reminds one of desserts, as the title of a book of photographs which we echo in another article says. Are we experiencing a golden age of Parisian patisserie?

We have found that there is indeed a renewal of shop patisserie similar to that in the 70's with the renewal of French cuisine. It is a drive carried out by a new generation of bakers that usually come from the restaurant business. .

Your products have always had a very clear personality in terms of elegance, craftsmanship and striking appearance. What defines them in your opinion?

We give priority to taste rather than anything else. And for us a good product is necessarily beautiful. We do not try to embellish our products; their aesthetics is closely linked to their composition. All our attention is focused on assembling and finishing with a refined spirit.

One of the highlights of your career as professionals is your time in Chez Pierre Gagnaire. What did that contribute?

The values of rigor, curiosity and the spirit of self-improvement that were there, all of which will remain with us forever.

Is it possible to transfer that same spirit to things as diverse as restaurant desserts and boutique patisserie?

The pastry shop calls for more rigor, reflection and technique, because the client must have the same quality at the exit of the shop when they taste the dessert 12 hours later. In fact, certain textures such as a croustillant, call for lots of attention and rigor in order to preserve them. There is every reason to think and anticipate. Everything leads to thought and anticipation.

You quote sweet memories that go back almost to childhood as one of your origins. Is it important that a master pastry chef not lose sight of their youngest and most devoted clients?

For us, pastry and sweet flavors are inseparable from childhood. Often times they remind one of familiar memories which transport us to sweet and pleasant emotions. It's the kind of feelings that we tirelessly try to provide our customers. This is why it is very important to maintain traditional and cultural references from traditional French patisserie.

Children are not customers. They are often the most modest and they move us, because they come to our shop for the pleasure. That's why our range of patisserie has to satisfy all generations, aged 1 to 99.

How does the Pain de Sucre alliance work? What role do you each have?

We are in perfect harmony both in creation and in development and marketing. We are fortunate to

The pastry shop calls for more rigor, reflection and technique, because the client must have the same quality at the exit of the shop when they taste the dessert 12 hours later:





The advantages of working with four hands and two brains are gaining time, energy and getting the best results twice as fast.

have a team of talented collaborators who are attentive to our needs. This gives us great freedom of action and reaction in the creation of new desserts. The advantages of working with four hands and two brains are gaining time, energy and getting the best results twice as fast.

Is it easy to agree on the choice of flavors, combinations and specialties that are put out daily in your windows, being two of you in charge?

We each have our own personality and taste sensitivity. Patisserie is our means of expression. The hardest part is probably coinciding in the meaning/feeling.

We try to do well by combining flavors, deciphering them, and expressing ourselves. We continue the way, constantly searching, trying to approach the maximum authenticity of flavors. We both have this philosophy. Nathalie is particularly partial to chocolate, elderberry, angelica, spices like saffron and pepper d'Espelette. Didier is more interested in fruit, cassis, citrus, green apple, and fresh herbs.

What future plans do you have? Will we someday see Pain de Sucre shops in the main capitals of the world?

We intend to continue to dominate 100% all the parameters that have enabled our success and recognition. It seems unlikely that we will partner with other third parties to open branches abroad. Money is not our priority. What matters is to provide pleasure and feel proud of our work.

What could some of our readers make if they were interested in doing a stage with you?

We do not usually take staggers for now, so as not to disturb the balance and rhythm of our employees.



PIROUETTE MANGUE. Almond and raspberry cream with fresh grapes and mango



Pain de Sucre's tartelettes



coconut dacquoise noisette

60	g	hazelnut powder
35	g	coconut powder
85	g	confectioners' sugar
35	g	high-gluten flour
145	g	egg whites
55	g	sugar

Whisk the egg whites to full volume, then add the sugar and the powdered ingredients. Roll out to 8 mm on a sheet of parchment paper and bake at 170°C for 16 minutes. Cut into 75-mm rings.

jellied blackcurrant compote filling

150	g	blackcurrant berries
10	g	sugar
4	g	gelatin sheets

Make a compote for 15 minutes and dissolve the gelatin. Freeze in 50-mm disks.

éphémère coconut mousse

120	g	coconut purée
1	g	vanilla powder
10	g	sugar
4	g	gelatin sheets
140	g	foamy cream

Heat the purée, vanilla and sugar. Add the gelatin, previously soaked. With the mixture at 33°C, finally fold in the foamy cream at 4°C. Pour into 75-mm hemisphere molds. Insert the blackcurrant filling. Freeze.

MONTAGE

COAT THE COCONUT SPHERES WITH NEUTRAL GELATIN. TOSS IN COCONUT POWDER. PLACE ON TOP OF THE DACQUOISE DISK. GARNISH WITH BLACKCURRANT.



EPHEMERE

Pain de Sucre

(yields: 50 pieces)

pâte sablé

440	g	flour
100	g	almond powder
250	g	confectioners' sugar
5	g	fine salt
250	g	butter
100	g	eggs

Mix the solid ingredients with the butter to a sandy texture and finally add the eggs.

vine peach purée

1000	g	vine peach
200	g	sugar
10	g	thyme
10	g	pectin

blackcurrant crémeux

1000	g	blackcurrant purée
1000	g	milk
300	g	sugar
45	g	gelatin sheets
1800	g	foamy cream

Mold in an 85-mm ring. Freeze and unmold.

sugared blackcurrant

500	g	blackcurrant berries
100	g	sugar

Mix.

MONTAGE

FILL THE BOTTOM OF THE 85-MM BAKED TARTELETTES WITH THE VINE PEACH PURÉE AND SUGARED BLACKCURRANT. PLACE THE CRÉMEUX ON TOP AND FINISH.



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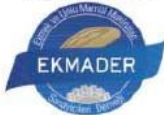
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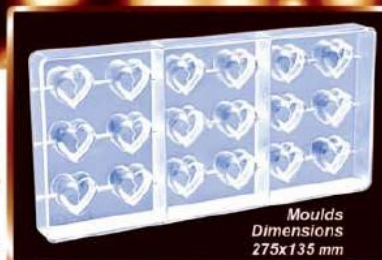
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10gr - 32x15x15



DRC1751 - 20pcs
9gr - 33x19x17



DRC1752 - 18pcs
10gr - 25x25x19



DRC1753 - 18pcs
10gr - Ø27x17



DRC1754 - 18pcs
12gr - 25x25x17



DRC1755 - 18pcs
9gr - 27x24x17



DRC1756 - 18pcs
10gr - 24x24x14



DRC1757 - 18pcs
9gr - 28x28x11



DRC1758 - 18pcs
10gr - 30x30x11



DRC1759 - 18pcs
10gr - 30x30x10



DRC1760 - 18pcs
10gr - 30x30x11



DRC1761 - 24pcs
7gr - 21x15x13



DRC1762 - 24pcs
8gr - Ø26x15



DRC1763 - 21pcs
9gr - Ø28x16



DRC1764 - 18pcs
11gr - 40x35x18



DRC1765 - 30pcs
11gr - 38x18x17



DRC1766 - 32pcs
10gr - Ø28x17



DRC1767 - 18pcs
9gr - 27x27x10



DRC1768 - 24pcs
9gr - Ø25x23



DRC1769 - 24pcs
9gr - 30x16x17



DRC1770 - 24pcs
9gr - 30x14x24



DRC1771 - 24pcs
9gr - Ø27x23



DRC1772 - 21pcs
11gr - Ø28x17



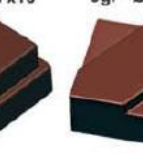
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7gr - 30x15x11



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10gr - 28x24x20



DRC1779 - 21pcs
10gr - 30x30x16



DRC1780 - 36pcs
8gr - 21x21x17



DRC1781 - 21pcs
8gr - 35x27x12



DRC1782 - 21pcs
9gr - Ø29x18



DRC1783 - 24pcs
8gr - 26x20x15



DRC1784 - 24pcs
10gr - Ø28x18



DRC1785 - 24pcs
8gr - 28x18x14



DRC1786 - 21pcs
8gr - Ø31x21



DRC1787 - 21pcs
8gr - Ø23x15



DRC1788 - 24pcs
8gr - Ø27x17



DRC1789 - 32pcs
7gr - 25x23x11



DRC1790 - 36pcs
8gr - 20x20x19



DRC1791 - 24pcs
6gr - 21x15x15



DRC1792 - 24pcs
9gr - 30x24x14



DRC1793 - 24pcs
8gr - 33x19x12



DRC1794 - 24pcs
10gr - 26x26x17



DRC1795 - 21pcs
9gr - 33x26x14



DRC1796 - 24pcs
9gr - 32x21x14



DRC1797 - 24pcs
14gr - 35x29x21



DRC1798 - 24pcs
8gr - Ø25x15



DRC1799 - 24pcs
7gr - 20x18x13



DRC1800 - 21pcs
12gr - 25x25x18



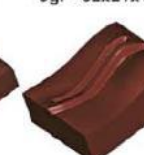
DRC1801 - 21pcs
10gr - 32x30x17



DRC1802 - 21pcs
10gr - Ø30x18



DRC1803 - 24pcs
8gr - 33x25x12



DRC1804 - 24pcs
8gr - 30x24x12



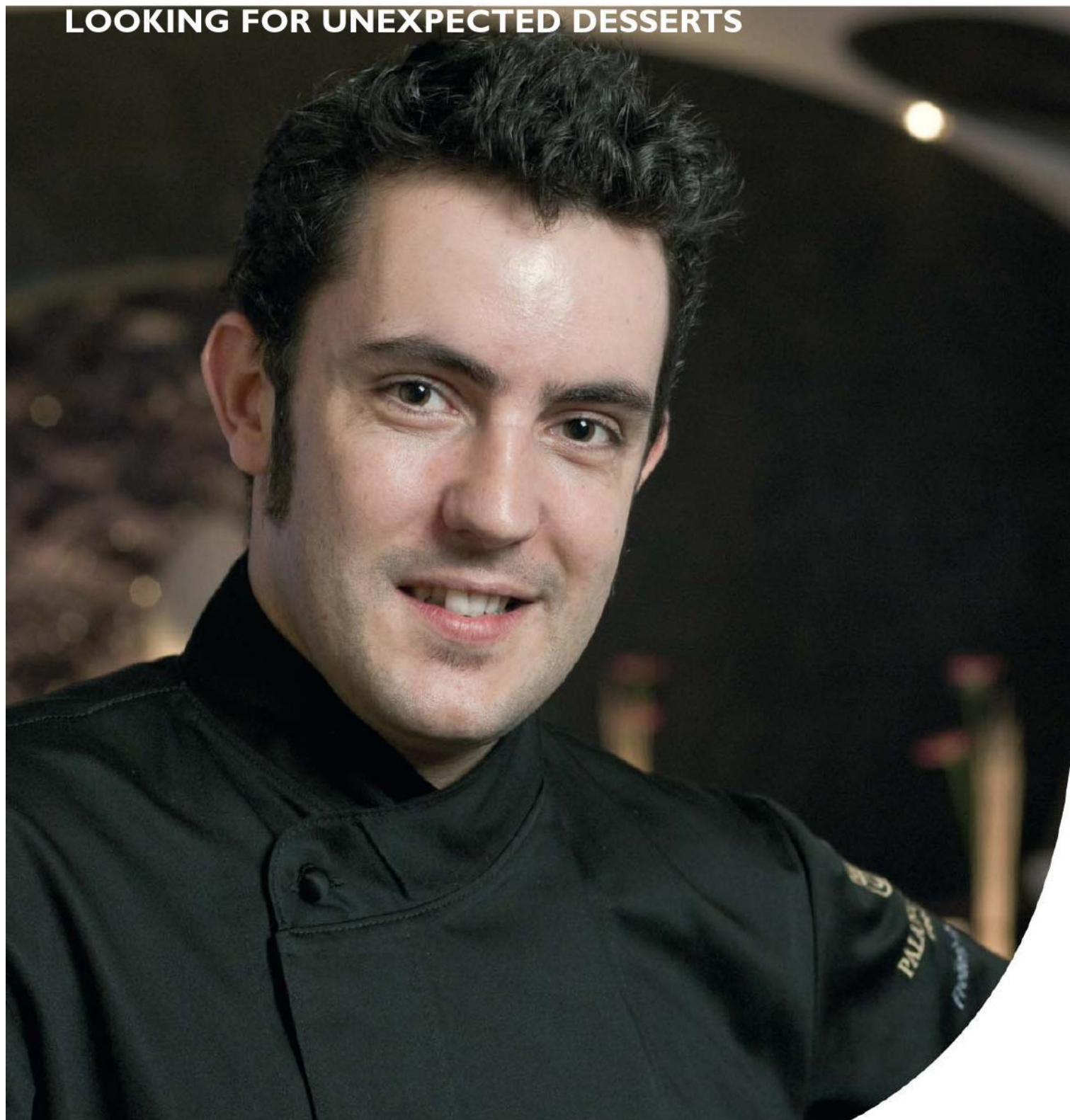
DRC1805 - 32pcs
10gr - 27x24x17

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LOOKING FOR UNEXPECTED DESSERTS



FREDERIC ROBERT

FROM THE MOST CLASSIC PASTRY FUNDAMENTALS, LEARNED IN A PATISSERIE IN THE FRENCH COUNTRYSIDE, UNTIL WORKING ALONGSIDE ONE OF THE MOST INNOVATING COOKS IN CHINA –PAUL PAIRET, CHEF AT ULTRAVIOLET IN SHANGHAI–, FREDERIC ROBERT HAS KNOWN HOW TO TAKE ADVANTAGE OF THE MOST VALUABLE KNOWLEDGE FROM EACH, BOTH IN EUROPE AND ASIA. *Nowadays, and about to turn thirty, he works along with Silvio Nickol at the Palais Coburg, at the gourmet restaurant of this Austrian town. His avant-garde style is particularly minimalist and he is passionate about new techniques.* NOT FOR NOTHING DOES HE CONFESS THAT THERE ARE OVER 20 SIPHONS IN HIS KITCHENS, *although he would never lose sight of the fundamentals he once learned in a patisserie 50 km away from Dijon, in the 'vieux France'.*

the goal is as well to make the guest wondering, interrogated, etc., till he gets the first bite

When looking back, Frederic Robert realizes how important it was to leave France and do a stage in Spain. That opened his mind and made him understand “how much there was to learn outside France, especially regarding culinary culture”. Since then, he has travelled the world with a receptive, flexible attitude, always prepared to dip into each place’s peculiarities.

Two professionals became the main pillars on which he has built his personal view of the trade. Firstly, the very first chef he worked for, Lucien Gallimard, in Avallon (Burgundy), who passed the sense of respect and discipline for work on to him, and with whom he understood the importance of a humble attitude when carrying out any of the classic tasks (pulled sugar, bread, viennoiserie, chocolate).

His second great pillar, however, is Paul Pairet, along with whom he worked at Jade on 36 in Shanghai (currently Ultraviolet) and with whom he familiarized himself with everything related to avant-garde cuisine – foams, airs, textures... He confesses learning major things from him, such as the importance of flavor and the technical, ‘mathematical’ precision needed when setting up a dish.

A surprise for the sight and the taste

Thanks to this avant-garde spirit, he has developed his career, trying to keep away from any preconceived pattern and seeking, as far as possible, the customer’s surprise – first when trying to identify what they have been served on the plate, and then when appreciating its real taste. In Frederic Robert’s opinion, minimalism, essentiality and experimentation are the base of avant-garde cuisine, and he tries hard to put them into practice, according to his own perception, at Silvio Nickol’s gastronomic restaurant.

His joining to this avant-garde is clearly expressed when he states that, for the first time in the world of gastronomy, the ‘boom’ experimented in innovation allows to make any idea a professional may have come true. “For a service, I need about 20 siphons”, Frederic Robert then confesses, “This tool offers wonderful possibilities.” In the creations he shares with us, we also appreciate a certain trend towards using the new texturizers, which he occasionally uses when playing with airy textures to different extents, but still intense.

A café in Southern Austria

When asked about his future plans, he openly admits to be satisfied working as a pastry chef at Palais Coburg. Nevertheless, he tells us about an area in Southern Austria where there is a type of cafés, not found anywhere else in the world, in which one can eat pastries even at night time. In Stiemark –the place he tells us about- the landscape is green and rich in all sorts of fruits and vegetables with which a really fresh, natural patisserie can be made. That is the reason why this French-born pastry chef does not dismiss the idea of settling down there and setting up his own business halfway between a restaurant and a pastry shop.





BREAD / OLIVE LEFTOVER

CONCEPT

Macaron Rhubarb is a "fake" one. It has a voluminous look but when you "hit" it with your spoon, you have a very light texture, fresh, garnished with a fennel cream in the middle, that brings some anise notes to it. It is also fresh, with the verbena and yogurt. The idea was to "strike back" the so famous original Macaron.

rhubarb base juice

2	l	white wine
2	l	water
4	kg	rhubarbs, chopped
		Sugar
		Honey

Boil the white wine for 30 minutes, and let reduce. Then add the water and bring again to a boil. Then add the rhubarbs, let cook for 20 minutes. Add sugar and honey according the taste, sweetness of rhubarbs. Strain, add granulated beetroot if necessary for the color (1%).

rhubarb macaroon

500	g	rhubarb base
20	g	Gin Tanqueray
2.5		gelatin sheets

Mix rhubarb base and gin. Keep some aside to melt gelatin. Combine everything and put in a siphon ISI 0,5l, with one charge No2. Store and chill overnight. Put a silpat mold in blast chiller; spread the foam on it. Keep blast frosted for 20 minutes. Then make a hole inside the half macaroon with the pomme parisienne. Store.

verbena infusion

200	g	water
100	g	sugar
25	g	lemon verbena
15	g	lemon grass

Bring to a light boil sugar and water. Let it cool, when cold, combine the rest in a bag, vacuum. Let infuse for 24 hours. Then dry the verbena 24 hours and crush in a food processor to obtain a thin powder.

avocado puree

250	g	ripe avocado
125	g	verbena infusion
40	g	glucose
80	g	sugar
1	g	ascorbic acid
2.5	g	sea salt

Cut avocado, add ascorbic acid. Keep cold. Mix the rest and bring to a boil. In a food processor; put avocado and pour the hot syrup over it. Blend for 2 minutes, add sea salt, then strain and vacuum.

pastry cream

250	g	milk
20	g	corn starch
3	u	yolks
1	pc	vanilla pod
10	g	fennel seeds
250	g	cream
50	g	sugar

Bring milk to a boil, infuse the fennel seeds for 10 minutes. Continue as regular pastry cream. Whip cream and sugar. When pastry cream is cold, mix all together. Sieve and transfer to a siphon 1 l, with 2 charges.

yogurt tuile paper

100	g	yogurt
4	g	yogurt powder
5	g	albumin powder
1	g	Methyl Textures

Mix, blend and sieve everything. Spread on a tray and level out, let it dry on silpat for 3 hours. Cut to the size desired.

yogurt tuile sorbet

500	g	yogurt
10	g	yogurt powder
1	g	Xanthan

Mix everything together. Add Xanthan. Add air in it, level out on a tray. Blast freeze. Store. Cut to the size desired.

fizzy lime sugar

500	g	water
200	g	sugar
2	pc	limes

Make the syrup and cook to 130°C. Pour over Fizzy Texturas while still hot, add lime zest. Let it cool for 24 hours, at room temperature.



FROZEN RHUBARB MACAROON / AVOCADO VERBENA



CIGARETTE LICORICE / TOFFEE PRALINÉ CRÈME / ASHES



CONCEPT

The cigarette is one of our petit-fours, brought to the guest with the famous saying: "After a good dinner, a good cigarette..." A humoristic way to finish a dinner. It's a smoked apple crystal with a toasted hazelnut crème and ashes.

cigarette crystal

300	g	apple juice
20	g	hickory, smoked
12	g	apple reduction
30	g	Isomalt 160°C
3	g	agar agar
2		gelatin sheets

Combine all the ingredients except agar and gelatin. Bring to a simmer until the Isomalt is dissolved. Add agar agar; cook for 15 seconds, add gelatin and sieve. Weight 250g and transfer to a tray with silpat. Dry overnight. Remove from the tray, put on 2 parchment paper sheets, and keep warm to cut into 10x5cm rectangles. Dry again overnight, then roll out with a small tube (the size of a pencil). Store in a box with silica gel.

toffee mix

200	g	cream
150	g	praliné (500 g toasted hazelnut / 200 g sugar)
100	g	toffee

Mix all the ingredients together, sieve and pour in a siphon 0.5 l. Add 3 cream charges.

ashes

20	g	chocolate crumble
20	g	dry lemon verbena
20	g	red cabbage
20	g	vanilla powder

Get chocolate crumble (peach melba recipe). Add dry verbena (rhubarb macaroon recipe), then dry cabbage and vanilla powder, and mix everything. Sieve and store.

CONCEPT

It is presented as a pre-dessert or, as I like to call it, a transition between savory and sweet, a way to guide the guest to the sweet end of the Menu. It's a passion fruit crème with a sweet black olive tapenade and a foam of burnt bread served on the table of the guest.

The initial idea was to try to do something with the bread leftover from the restaurant. It's one of the applications.

passion curd

500	g	passion fruit puree
500	g	eggs
300	g	sugar
500	g	butter, room temperature

Bring passion fruit puree to a boil. Whisk the eggs and sugar. Pour passion puree over it, then place back over the heat, and cook to high pasteurization, 95°C, for 5 minutes. Cool the mix, then blend butter and passion mix. Sieve. Cool.

sweet tapenade

120	g	strained black olives
40	g	glucose
40	g	sugar
20	g	tapenade

Blend the olives, add tapenade. Separately, melt glucose and sugar and bring to a white caramel. Add olive to it. Strain the mix to get the extra olive oil (sweet olive). Use the food processor; pass through a sieve with a scraper. Store and cool.

olive chips

250	g	water
36	g	Isomalt 160
30	g	black tapenade
4		gelatin sheets
4	g	agar agar
40	g	simple syrup
1	g	Glice Textures

Blend tapenade and olive h2o. Pour over agar agar, isomalt, simple syrup, and Glice. Bring to a boil for 15 seconds. Add gelatin, strain, weight (170g), leave to dry overnight, cut into 3 x 3 cm squares.

bread foam

300	g	buttermilk
50	g	simple syrup
15	g	soy sauce
50	g	burnt bread

Overburn the bread (180°C, 1 hour 30 minutes). When cold, make a powder. Prepare a mix with buttermilk, simple syrup and soy sauce. Blend, add burnt bread crumbs. Vacuum, infuse for 24h in the refrigerator. Then strain, transfer into an isi syphon with two cartridges. Dry the bread at 170°C.



SERVICE

IN A SPOON, PLACE PASSION CURD ON ONE SIDE AND SOME TAPENADE ON THE OTHER SIDE. PLACE THE CRISP AT THE END, AND ONE DROP OF SWEET OLIVE OIL. ADD THE CRUMBLE, AND PREPARE FOAM FOR SERVICE.

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WILLIAM CURLEY
PATISSIER CHOCOLATIER



WILLIAM CURLEY

WILLIAM CURLEY HAS WON THE 'BEST BRITISH CHOCOLATIER' AWARD EVERY YEAR SINCE 2007, AWARDED BY THE ENGLISH ACADEMY OF CHOCOLATE.

Of course this is not the only award given to this professional, including among others the 'The Craft Guild Pastry Chef of The Year', 'The Caterer's Acorn Award' or 'The British Dessert of The Year' to name a few. His work as head of his two London shops in Richmond and Orange Square, where he is not content with offering the highest quality chocolates but where you can buy all kinds of pastries of French origin to go or to sample in situ, is daily proof that demonstrates the timing of so many awards.

Originally from a humble port city of Scotland, his culinary training is built little by little, step by step and with great perseverance. Especially important to him were his training in France in various Michelin star restaurants and in Le Manoir alongside Raymond Blanc, who taught him to better understand each ingredient's role and to perfect the end result in each creation. BUT THE HIGHLIGHT IN THIS EVOLUTION OCCURRED AT THE ICONIC HOTEL SAVOY IN LONDON, WHERE HE ALSO MET HIS FUTURE WIFE, SUZUE CURLEY, FROM JAPAN. He undertook the adventure of his first shop alongside her in Richmond in 2004.

It's funny how chance has often surrounded Curley's evolution with developments not initially foreseen. This is the case, for example, of their dedication to patisserie and sweet cuisine, a custom he accepted when he took his first job in the sector, in the Gleneagles Hotel in Perthshire. Another even more striking example occurred when he opened his first shop. His initial intention was to focus primarily on French-style pastries, and chocolate would be an additional, secondary element within a rather simple repertoire. However, it has been chocolate and the increasing weakness felt by Londoners for this product that has allowed him to grow and gain wider recognition up to now.



CHOCOLATIER SKIN, PATISSIER HEART

Chocolatier vs. Pastry Cook, which one tunes better with the English audience?

Firstly, in the UK there has been a long standing affection with chocolate, which is great, because it helps a lot with the chocolate revolution which is going on at the moment –especially in London. In the past it wasn't great, but now people are really starting to understand fine chocolate and how the market is evolving, which makes it more exciting!

On the pastry chef side of things, patisserie doesn't have the same history as chocolate –not like it does in France– but the more people travel the more people are understanding about patisserie and this side of the market is growing –just not as quickly and diversely as the

understanding of the chocolate market. For us in the UK, it is important that we move forward with equal attention to detail – it is an educational thing in the UK.

Does your new book intend to make chocolate technology accessible at a domestic level? Is this necessary?

In my book *Couture Chocolate* I have tried to demonstrate what we do here at William Curley –keeping true to our beliefs and methods and our products– trying to explain things in as much detail as we can. We have really tried to stay true to our products. When putting the book together, I didn't think that I was making the book for chefs or consumers– it just demonstrates what the



WHAT ARE YOUR MOST COMMERCIAL SPECIALTIES, YOUR TOP TEN?

OUT OF OUR COUTURE CHOCOLATES THE MOST POPULAR FLAVOURS ARE OUR MUSCOVADO CARAMEL – VOTED BRITAIN'S BEST CHOCOLATE THIS YEAR; JAPANESE BLACK VINEGAR AND JUNIPER AND BLACKCURRANT.

OUR NOSTALGIA RANGE IS ALSO VERY POPULAR – INCLUDING MY VERSIONS OF CLASSIC FAVOURITES SUCH AS JAFFA CAKES AND MILLIONAIRES' SHORTBREAD.

FROM THE PATISSERIE RANGE OUR TROPICAL ENTREMETS, CHOCOLATE CADEUX AND ORANGE SACHER ARE THE MOST POPULAR.

THEN THERE IS THE BLACK FOREST CASKET SERVED AT OUR DESSERT BAR – THIS IS DEFINITELY ONE OF THE TOP FAVOURITES.

William Curley brand is all about and the products— showing people how to make them and hoping they like them!

It gives people the opportunity to see how we do it and also gives people the chance to attempt to create some of our products for themselves at home.

You are actually used to teaching all sorts of people, ages and levels, what have you learnt or what have your students taught you?

We offer chocolate making master-classes and connoisseur courses at William Curley throughout the year. This gives people an education in the art and history of chocolate. As a business we are all about trying to educate people in chocolate and patisserie through our courses, which are offered to children and adults alike. Getting people enthused and inspired about chocolate and cakes—and working with them—is what it is all about. As a business, we employ young and inspiring chefs to train. Our plan is to build up the next generation of pastry chefs and chocolatiers in the UK.

I am afraid we have caught you in the middle of the Chocolate Week, launching your new book. How is it going? Is chocolate a trendy thing currently in London and the UK? What clues do you think explain this success?

Chocolate Week is a very busy time for us, we launched our first pop up shop called the Chocolate Box at St Martin's Lane hotel, Covent Garden, which is very exciting—the pop up will be there until the New Year. We also hosted an array of events in our Belgravia store and in Harrods—everything from whisky and chocolate pairing to chocolate cocktails! All this, along with the launch of my first book *Couture Chocolate*, made it a very busy and eventful week! Chocolate Week builds up in the UK, especially London, each year which is great for the Chocolate Market.

Is your example spreading in London? Do you know other English patissiers trying a similar way like you?

"Now people (in London) are really starting to understand fine chocolate and how the market is evolving, which makes it more exciting!"

There are probably around half a dozen or so good chocolate shops in London at the moment. Young British Chocolatiers are really making their mark on the scene in the UK. This is all part of the chocolate movement and improving the chocolate market and how it is perceived in the London and the UK.

What part does Suzue play in your offer, your production, your level? How would you explain the connection France-Japan concerning sweet world?

Suzue brings the creativity to the business. She has a good vision of how she wants things to look, how the business should be and where it should be heading. The Japanese influence originated from Suzue and up until





the beginning of the 21st century, I really had no idea about Japan until I visited there and began to realise the incredible flavours and culinary expertise the country offered. If I had never met Suzue I would have no way near as much Japanese culinary knowledge as I do today. Suzue has given me much better access and ideas about the culture. Without Suzue the William Curley brand would not look the way it does today.

The English confiterie tradition is more related with a homemade one, but have you revisited any classic dessert of these assets? What is, under your patissier's point of view, the most outstanding of your British sweet culture?

In the UK we have a very strong pudding culture – homemade puddings with a homely feel. In our dessert bar in our Belgravia store, we offer things modern takes on traditional British puddings such as Lemon Meringue and Queen of puddings. Traditional British puddings are connected to being homely and I am interested in this aspect of desserts, but I am also inspired by the French patisserie side of things and the Japanese angle. I think the whole traditional British slant should not be ignored, classic dishes such as trifle, Harlequin Tart, and the famous Scottish dish Clootie Dumpling – but made in a contemporary way. We take English classics and make them in a more contemporary version in the Belgravia store at the Dessert Bar.

And what about your ingredients, we know you have a very special cocoa firm provider, Why? Do you use this philosophy as well in the rest of raw materials at your laboratory?

We use Amedei, who are based in Tuscany (Italy). There are many fine top quality chocolate houses around the world such as Amedei, Valrhona, Michel Cluizel and Amano. We fell in love with Amedei and their values and philosophy – they are a family run business and they have fantastic products and a great ethics.

We keep the same high set of standards when choosing all of our ingredients, like all chefs we strive to source the best ingredients we can, because if you don't start with the best then you are automatically disadvantaged when creating new products.



Suzue brings the creativity to the business. She has a good vision of how she wants things to look, how the business should be and where it should be heading.

INNOVATION IN CHOCOLATE



Elegance milk
77056 (160 pcs)



Take a look at the video
about the Elegance
on [Youtube.com/Dobla001](https://www.youtube.com/Dobla001)



CONCEPT

This brings back fond memories as my grandmother, who was a great cook, often made cakes and biscuits for family occasions, including these shortbread. It has a Scottish origin – traditionally, it is topped with milk chocolate, but we use fine dark (bittersweet) chocolate to balance the sweet caramel.

(Makes about 20 shortbread)

shortbread

125	g	unsalted butter, cut into cubes at room temperature
185	g	plain flour, sifted
60	g	caster (superfine) sugar

To make the shortbread, put the butter, flour and sugar in the bowl of an electric mixer and combine until the mixture comes together. Remove the dough from the bowl and roll out to 12 mm thick on a lightly floured surface. Cut into rectangles measuring 7.5 x 2.5 cm and put into a 20-hole silicone chocolate bar mould. Leave to rest for at least 1 hour in the fridge. Preheat the oven to 160°C (325°F/Gas 3) and bake for 20–25 minutes until lightly golden. Leave to cool.

sea salt caramel

(Makes about 80 chocolates)

185	ml	whipping cream
1	pc	vanilla pod
375	g	caster (superfine) sugar
60	g	liquid glucose
300	g	sea salt butter cut into cubes at room temperature
500	g	tempered fine dark chocolate

Put the cream in a saucepan. Scrape the seeds from the split vanilla pod (bean) into the cream and drop in the empty pod. Bring to the boil. Take off the heat immediately.

Meanwhile, heat an empty heavy-based saucepan. When it is hot, add one-third of the sugar with the liquid glucose and heat slowly until it forms a light caramel and the sugar crystals have dissolved. Add the remaining sugar and continue to cook until you get an amber caramel. This will take about 15 minutes, but there are lots of variables so you must be vigilant and keep watch while it is cooking.

Gradually add the warm cream to the caramel. Mix well and then take off the heat.

Add the butter, cube by cube. Mix well until it has been fully incorporated and then leave to cool.

others

sea salt caramel
tempered fine dark bittersweet chocolate
Edible gold leaf

MONTAGE

POUR 20 G OF THE SEA SALT CARAMEL ON TOP OF EACH SHORTBREAD BASE (OR POUR ALL OF IT ON TOP OF THE LAYER OF SHORTBREAD IN THE BAKING TRAY/SHEET) AND LEAVE TO SET OVERNIGHT IN A COOL, DRY AREA.

TO MAKE THE CHOCOLATE SHEETS, USE THE TEMPERED CHOCOLATE TO MAKE 20 RECTANGLES MEASURING 7.5 X 2.5 CM.

TO ASSEMBLE, REMOVE THE SHORTBREAD AND CARAMEL SLICES FROM THE MOULD (OR THE BAKING TRAY (SHEET) AND THEN CUT INTO RECTANGLES) AND PLACE A SHEET OF TEMPERED CHOCOLATE ON TOP OF EACH SLICE. DECORATE WITH GOLD LEAF, IF USING. STORE IN AN AIRTIGHT CONTAINER IN A COOL, DRY AREA AND EAT WITHIN 2–3 DAYS.



MILLIONAIRE'S SHORTBREAD

Makes 15

the matcha crème brûlée

250	g	whipping cream
0.5	u	vanilla pod
50	g	egg yolks
40	g	caster sugar
6	g	matcha (green tea powder)

Preheat the oven to 130°C (250°F/Gas 1/2) and place a silicone baking mat with 1.5 cm cavities into a shallow baking tray (sheet). Put the cream in a saucepan, scrape the vanilla seeds into the pan and add in the vanilla pod (bean). Bring to the boil. Meanwhile, put the egg yolks in a mixing bowl, add the sugar and matcha powder and whisk until it becomes lighter in colour.

Pour half of the hot cream onto the egg yolk mixture and mix together. Add the rest of the cream, then pass through a fine sieve (strainer). Pour the mixture into the cavities, fill the tray (sheet) close to the top of the mould with water and bake in the oven for 15–20 minutes or until the custard just sets and if you shake them gently they wobble like jelly in the middle. Leave to cool, then carefully remove the mat from the tray (sheet), place onto another baking tray and freeze for about 2–3 hours or until frozen.

dark chocolate mousse

330	ml	milk
80	g	egg yolks (about 4 eggs)
60	g	caster sugar
425	g	dark chocolate (with 70% cocoa solids), finely chopped
600	ml	whipping cream

Put the milk in a saucepan and bring to the boil. Meanwhile, whisk together the egg yolks and sugar in a large mixing bowl until the mix becomes lighter in colour. When the milk has boiled, pour half of it onto the egg yolk and sugar mixture and mix thoroughly. Pour this mix back into the saucepan and cook over a low heat, stirring continuously, until the mixture reaches 85°C. Take the saucepan off the heat and pass it through a fine sieve onto the chopped chocolate in a mixing bowl. Using a spatula, mix until the mixture becomes smooth and emulsified and then leave to cool. Place the whipping cream into a mixing bowl and whisk until soft peaks form. Alternatively, whisk in an electric mixer fitted with the whisk attachment. Carefully fold the whipped cream into the chocolate mixture and use immediately.

chocolate flourless sponge

400	g	egg white
365	g	caster sugar
265	g	egg yolk
120	g	cocoa powder

Sieve the cocoa powder. Whisk together the egg whites and sugar to form a stiff meringue. Add the egg yolks and whisk together. Fold in the cocoa powder. Place the mixture onto a silpat mat and spread evenly using a palette knife. Bake at 200°C and cook for 12 minutes. Allow to cook on a wire rack.

orange yuzu marmalade

350	g	Seville fresh oranges
100	g	fresh yuzu
1	p	lemon
1	l	water
800	g	caster sugar
50	g	dark soft brown sugar

Remove the orange peel in long strips using a peeler. Trim any white pith from the peel, finely slice and place in a muslin bag. Slice the oranges, yuzu and lemon and place into a large heavy-based saucepan. Add the water, both sugars and the orange peel muslin bag. Simmer over low heat, uncovered, for about 2 hours until the pith is tender. Remove the muslin bag with the zest and set aside to drain. Line a colander with layers of muslin (with a bowl underneath), tip in the contents of the pan and leave to strain for around 30 minutes. Squeeze out all the liquid as this contains the pectin that sets the marmalade. Return the strained liquid to the pan and add the zest from the muslin cloth. Bring to the boil and cook until it reaches 104°C (219°F) stirring frequently. Check the marmalade to see if it is at setting point: spoon a small amount onto a cold plate and leave to cool. If it sets, take the marmalade off the heat and leave to cool. If it doesn't set, try again after a few more minutes.

other components

Grand Marnier Syrup
Praliné feuillantine
Chocolate glasage
Chocolate decorations
Edible gold leaf

MONTAGE

CUT 15 TRIANGLES OF THE FLOURLESS CHOCOLATE SPONGE TO FIT IN THE BASE OF THE TRIANGULAR ENTREMET MOULDS. PLACE ENOUGH CHOCOLATE MOUSSE IN THE MOULDS TO LINE THE SIDES AND BASE USING A SMALL PALETTE KNIFE. PLACE 3 SMALL PIECES OF PRALINE FEUILLANTINE IN THE CENTRE OF EACH MOUSSE. THEN PLACE THE ROUND SPONGE DISCS ON TOP AND SOAK WITH GRAND MARNIER SYRUP. PLACE A GENEROUS SPOONFUL OF THE YUZU & ORANGE MARMALADE ONTO EACH DISC OF CHOCOLATE SPONGE AND PUT THE MATCHA CRÈME BRÛLÉE DEMOULDED ON TOP OF THIS. TOP UP THE MOULDS WITH THE CHOCOLATE MOUSSE AND LEVEL OFF WITH A PALETTE KNIFE. FREEZE AND DEMOULD. POUR THE CHOCOLATE GLASAGE OVER THE ENTREMETS, ENSURING ALL THE SIDES ARE COVERED WITH THE GLASAGE. FINISH WITH CHOCOLATE DECORATIONS AND EDIBLE GOLD LEAF.

MATCHA AND DARK CHOCOLATE ENTREMETS



This combination came from one of our many trips to visit the patisseries of Japan. We're inspired by the new wave of innovative Japanese patissiers whose attention to detail in reproducing French classical patisserie is astonishing. They are leading a revolution as patisserie becomes an increasingly important part of the Japanese culture. The citrus flavours from the yuzu and orange work beautifully with the matcha crème brûlée and chocolate mousse.



Bakery & Pastry Ingredients



Rolled Fondant

- Rolled Fondant - 10 colors & 8 flavors
- Chocolate Rolled Fondant
- Gum Pastes - Flowers - Silk - Pastillage



Cakes Mixes



Sugar



***Food Colorings
& Flavorings***



***Toppings
& Fillings***



***Light
Bread Mixes***



Bread Mixes

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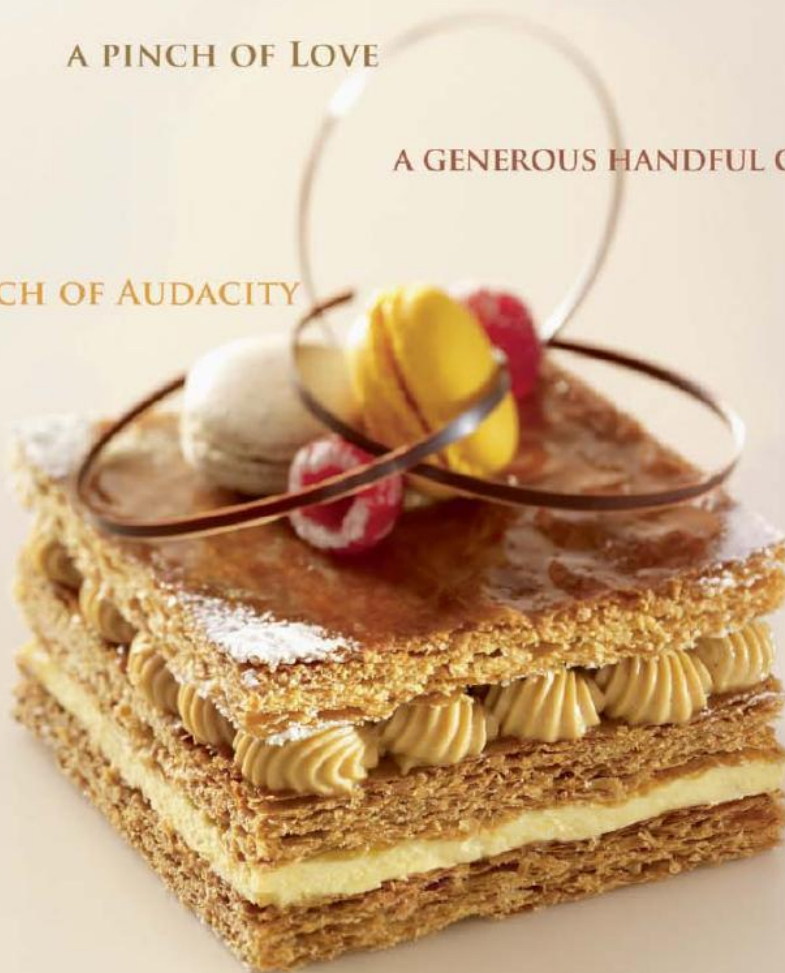
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SUCCESS IS

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FREEDOM WITH BASE

GILLES DELALOY

THE DOME AT LEBUA, ON THE TOP FEW FLOORS OF TOWERING LEBUA IN BANGKOK (THAILAND), IS A COMBINATION OF THREE ATTRACTIVE RESTAURANTS. *Sirocco offers a Mediterranean cuisine, Breeze focuses on Asian cuisine, and Mezzaluna explores the most innovating side of cuisine. And in all of them, Gilles Delaloy supervises the dessert station, personalizing each of them with creations which demonstrate his wide background and well-founded base. With over 25 years of professional experience and a long career built in major restaurants and hotels in Los Angeles, New York, Moscow, Singapore, Malaysia or Bali, Gilles Delaloy still recalls his very beginnings in Paris and the unmistakable smell of his parents' bakery, without forgetting the early awakening of his vocation thanks to the cakes his Italian grandmother used to bake. His creative philosophy prefers ingredients to esthetics, although he recognizes he is an open-minded person prepared to use any flavor, technique or visual element to develop his creations.* THE ONLY UNAVOIDABLE RULE IS EXCELLENCE IN THE RESULT.



How do you organize yourself at Lebua?

I have a total of 31 collaborators in the pastry program: 10 Bakers, 19 pastry assistants ranging from commis 3 chef de partie and two sous chefs. We have created and trained specific teams for all restaurants, banquets and the tower club. All those teams have a supervisor and they are responsible for the mise-en-place and also the plating during service. We promote internally and generally recruit mostly commis fresh out of the school as we have a better result this way. We have implemented a lot of new systems and most of the daily operations are normally taken care of by my sous chef and supervisors. I am focusing on the creation of our new products and the trainings that goes with it. Concerning the products, we carefully select the best products possible and all our chocolate, cream, butter, flour and yeast come from France. We maintain strong relationships with our main suppliers; first to ensure that our import stock is always taken care of and second to bring new products that are not yet available in Thailand.

We imagine your professional experience all over the world allows you to face with much more skills the creation of different 'desserts car-tes' at the Mediterranean restaurant, Innovative or the Asian one? How is your team involved in these thematic creations?

The products are the most essential part of the process. The quality of our sourced olive oil and chocolate influence me to combine them, it is also based on

my childhood memory when I was eating toasted bread with olive oil dipping it in hot chocolate.

I love Asian sweet and I find it interesting to revisit some classic Asian desserts and adapt them for our Breeze restaurant.

In terms of innovative cuisine, we are very focused on the selection of products that we use. We fly on a weekly basis some special imports products that come directly from France, Spain and Japan and then we combine them with new techniques that we researched and developed. My team is involved in all these aspects.

Carrot/apple/walnut dessert has been created thinking first in the flavors combination and at the end in the look, do you always follow the same step-by-step order? Has the opposite thing ever happened: imagining a vision first that leads you then to the flavors?

We stay very open and try many possibilities. We try vision first or even technique first but the most important remains at the final result – how good it is...

This dessert (carrot/apple/walnut) is also an exercise of moving away from the sweet way; something similar occurs with the dark chocolate and olive oil one. Would you say that frontiers between sweet and savory are fading?

I love to blend some savory items especially herbs and vegetables into desserts. I have worked four years as a cook and it still inspires me. Times have changed and desserts are changing too; becoming less sweet more light and more refreshing.

I love to blend some savory items especially herbs and vegetables into desserts. I have worked four years as a cook and it still inspires me.



THAI MANGO – GOAT CHEESE – OATMEAL

The idea was to work with the very good Thai mango that we can easily find everywhere in Thailand so I first started to work on different textures of Mango: crispy, dry, frozen, creamy. The association with the goat cheese just came out like this and then something was missing and I was looking at something earthy as I already had something from a tree and from an animal. I needed something coming from the ground and when I tried with and cook the oat, a nutty flavor came out balancing perfectly the dessert.

CAVIAR. MEZZALUNA RESTAURANT





walnut milk parfait

250	g	walnut milk
100	g	sugar
150	g	egg yolks
180	g	whipping cream
6	g	gelatin

Blanch the walnut in hot boiling water for one minute. Combine walnut and milk, bring to a boil then blend and keep infusing overnight. Strain, bring to 84°C, then add the egg yolks mixed with the sugar. Cook to 83°C. Stir in the bloomed gelatin, strain and allow cooling down to room temperature, gently fold in the whipping cream. Cast into round rings. Freeze, then make a hole in the middle. Replace in the freezer then spray with black colored spray mix. Reserve at -14°C.

carrot cake

185	g	flour
2.5	g	cinnamon
3.5	g	baking soda
1.5	g	baking powder
205	g	sugar
145	g	oil
75	g	egg
3	g	salt
240	g	carrot

Combine and whisk eggs and sugar; whipped until the mix become fluffy. Then add the vegetable oil, followed by the dry ingredients and finally the shredded carrots. Cast in a flat rectangular mould and bake at 165°C. Let cool down. Cut in small cubes, reserve in refrigerator.

carrot agar

500	g	carrot juice
50	g	sugar
2.5	g	agar agar

Combine sugar and agar; bring to boil. Add the carrot juice, bring back to boil and simmer on slow heat for one minute. Strain and transfer into a square ring. Allow to thicken then cut in small cube. Reserve in the refrigerator.

carrot sugar

70	g	glucose
140	g	fondant
125	g	isomalt
40	g	dry carrot

Combine all the ingredients and bring to 165°C. Remove from heat and leave to cool down to 130°C. Add the carrot. Pour onto a silpat. Allow to cool to room temperature. Process in a blender until fine. Sprinkle on the tray and bake.

DESSERT IDEA

We are trying to make dessert less and less sweet for Mezzaluna and more and more intriguing. We are using a lot of vegetables for that, like beetroot, butternut squash. First it was the idea to work with carrots, and carrots alone were not really appealing, so we needed to find a fruit that could bring something. So we mixed it with apple, then it became good. And we needed something fresh, then we worked on a parfait and we first tried an adaptation of the classic American carrot cake with cream cheese icing but the cream cheese parfait was too strong and too rich. We then decided to try with walnut as we already had the caramelized walnuts on the plate and it became refreshing. Then for the look we tried to imitate nature and make it look like carrot coming out of the ground.



CARROT

cream cheese ravioli

175	g	cream cheese
50	g	milk
18	g	sugar

Combine the milk and sugar; then mix into the cream cheese until smooth. Fill up some hemisphere molds and freeze. Place for 2 minutes and a half into algin bath then clear into two different water baths. Reserve in a container filled with water. Reserve in the refrigerator.

apple carrot foam

150	g	fresh apple juice
300	g	fresh carrot juice
30	g	Espuma gel Sosa

Mix all the ingredients then fill up a siphon bottle. Add two cartridges and reserve in the refrigerator for two hours before use.

crumbs

100	g	dehydrated carrots
100	g	white chocolate
25	g	cocoa butter
3	g	salt
2	g	black coloring powder

Mix all the ingredients well, then arrange on a fine layer on top of a silpat. Allow to crystallize, refrigerate. Cut into small crumble powder; reserve in the refrigerator.

carrot

100	g	mini carrots
100	g	water
50	g	sugar

Wash the mini carrots and place in a saucepan. Add the water and sugar. Then slowly simmer for 8 to 10 minutes. Transfer to ice water until totally cool. Reserve in the refrigerator.

carrot-apple cream

125	g	fresh carrot juice
125	g	fresh apple juice
2	g	Xanthan
75	g	brown butter
8	g	pectin

Bring the juices to a boil add the xanthan and pectin then keep simmering for two minutes. Place into a blender and add the liquid brown butter and mix until smooth. Place into a container and on an ice water bath until cool.

carrot-apple sorbet

250	g	apple juice
125	g	carrot juice
250	g	sugar
70	g	glucose powder
4	g	stabilizer
150	g	water

Combine all the ingredients except the juice, bring to a boil, cool down and chill overnight. Add the juice and spin.

PLATING

PLACE THE PARFAIT IN THE PLATE AND ADD THE SMALL GARNISH INSIDE THE PARFAIT HOLE AND AROUND THE PARFAIT. ADD SOME CARROT FANS AND FINISH WITH THE SORBET AND CARROT SUGAR.

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DESSERT IDEA

Our hotel and restaurant are well-known places for luxury. I tried to bring ultimate luxury to a dessert but keeping simplicity and elegance in mind.

The writing on the chocolate ganache was a manner to affirm who we are and what we do.

white chocolate ganache

25	g	water
50	g	glucose
1	g	salt
10	g	sugar
2	g	agar agar
3	g	gelatin
120	g	white chocolate
450	g	cream

Combine water, glucose, salt in a medium saucepan. Bring just to a boil. Add agar agar and bring back to boil. Add the cream and gelatin and stir for about 2 minutes. Add the chocolate and finally then cast in cylinder.

vodka agar

450	g	water
100	g	vodka
150	g	sugar
2.5	g	agar agar
2	pc	lemon zest

Combine water, sugar in a medium saucepan. Bring just to a boil. Add the agar agar; bring back to boil and add lemon zest. Finally add the vodka. Cast into some plastic cylinders.

white chocolate foam

50	g	cream
100	g	white chocolate
100	g	egg white

Mix all the ingredients, transfer to a siphon bottle and charge with three cartridges.

sablé

160	g	egg yolks
320	g	sugar
450	g	flour
15	g	baking powder
4	g	salt
320	g	butter

Mix the egg yolks and sugar; Add the butter; and then the dry ingredients. Store overnight then roll out to a fine layer and bake at 180°C until crispy.



lemon sugar

70	g	glucose
140	g	fondant
125	g	Isomalt
1	pc	lemon zest

Mix all the ingredients and bring to 165°C. Remove from the heat and leave to cool down to 130°C. Add the lemon zest. Pour onto a silpat. Allow to cool to room temperature. Put in a blender and process until fine. Sprinkle on the tray and bake. Reserve in a container.

lemon marmalade

900	g	water
1200	g	sugar
800	g	lemon
100	g	lemon juice

Slice finely the lemon and then cut into small triangles. Blanch three times for 1 minute. Combine water, lemon juice and sugar; then bring to a boil, add the lemon and slowly cook until reaches a marmalade texture.

PLATING

BAKE SOME SABLÉ IN THE PLATE, ADD SOME LEMON MARMALADE, SURROUND WITH THE VODKA JELLY, PLACE A CAVIAR PAPER ON TOP OF A SMALL CYLINDER OF WHITE CHOCOLATE GANACHE. PIPE THE WHITE CHOCOLATE FOAM, ADD THE CAVIAR ON TOP OF THE FOAM AND FINISH WITH THE LEMON SUGAR.

OPERA

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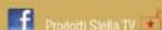
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BRUNO VAN VAERENBERGH

International Culinary Advisor for FrieslandCampina Professional and Debic, Bruno Van Vaerenbergh has consciously built his career within big companies, in which he confesses having learned more about processes and the quality of the products "than I heard and saw at school". HE HAD ALWAYS WONDERED WHY THIS OR THAT HAPPENED, WHICH USE EVERY INGREDIENT HAD, UNTIL HE FINALLY STARTED TO FIND AN ANSWER TO HIS DOUBTS WHEN WORKING ALONGSIDE NOEL HAEGENS IN A PRESTIGIOUS BREAD FIRM FROM BELGIUM. With the pass of time, he has managed to pass all his treasured knowledge on to his tasks as advisor for an important Belgian dairy product firm, he has specialized in food-stylism and creativity, and he has interviewed other professionals and then included these interviews in corporate magazines. Now he explains to us and shows us everything he has learned so far.

photos: Kasper van't Hoff©

What made you have an interest in bakery and pastry?

I was always curious to find out the real knowledge behind some recipes and I was not always satisfied with the answers or explications of some teachers and pastry chefs, in my early days. So I decided to work for larger companies with much knowledge; La Loraine Baking Group, Diafarm and now for 20 years for FrieslandCampina Professional & Debic. They woke me up and taught me to recognize the importance and influence of products such as cream, vanilla, fruit, butter, chocolate.

The persons who made impression on me were

Christophe Felder, Sebastian Gaudard, Bruno Pastorelli and Noel Haegens (bread professor). They gave me the message: everything can be done better; anything!, sense for details, passion for food.

It was a boost to my further career and I started, next to my job, giving courses about techniques and creations in several schools and countries.

What are the secrets to succeed in the pastry business? Shouldn't a good product have to be enough?

For me it's for sure, knowledge about techniques and ingredients plus passion! Communicating those things

my advice: "less fat, more design and smaller portions"

so people can follow/understand your mission. That counts for me as well as for chefs, their trainees and assistants, teachers and consultants. What I have learned the past years is that pastry chefs had better take advantage of their most successful products and sell them! Every passionate pastry chef never stops thinking, creating or trying to make something new; isn't it better to use that energy for special occasions (end of the year; family parties, birthdays, etc.)? Check the creations of the great Parisian chefs such as Hermé, Oaki, Ladurée; their successful evergreens stay for many years in their counters.

In what places in the world have you been most surprised by their gastronomic culture? And by the emergence of more and more skillful professionals?

I spend three quarters of my time in Belgium and Holland, where I look after the (product) trainings for the European network of FrieslandCampina. For more specialized trainings, pastry techniques, new rages, there is a huge demand coming from central Europe (Poland, the Czech Republic, Slovakia, Hungary...), in

those countries there are a lot of motivated chefs. It's unbelievable how interested they are during presentations and workshops. Their hunger for knowledge and techniques is huge.

In what specialty do you feel more comfortable (dessert on plate, savory, bakery, entremets, petit fours...)?

Today, I'm concentrated on entremets and to switch those sub recipes into desserts in plate. I also feel it as a kind of message to communicate in between: to reproduce high end entremets from all those kings of pastry into commercial delicatessens. Not to reduce it into an ordinary chocolate cake with 1 layers of frozen fruit jelly; that sounds to me as a cheap industrial sweet thing, not a creation. On the other side, it is a challenge to reproduce it for big companies. Every country has its own higher quality retail supermarket. So there is place in that market.

Are you a satisfied pastry consultant or are you looking for a place where you can hang the suitcase and develop the business of your dreams?

Nice question, in fact. The business of my dreams is in the DeBicBakery Magazine, for me it's a realistic, virtual shop, I develop new or renewed pastry recipes, taste and evaluate them with my colleagues, make professional pictures of it, so we can publish them in our (counter)-(magazine). The advantage of my job is that I always can move on, share knowledge with colleagues all over Europe and combine tastes and philosophies to develop my own style or signature. I do not have the problematic nature of running a business as such.

Consumers' more healthy habits, government pressures against caloric products or even the shortage in some fundamental raw materials, don't they put pastry as we have understood it so far in danger?



I always remember the famous words of Paul Bocuse, you can decrease on calories for restaurant dishes and keep your own style. For pastry or desserts make the best you can but serve or eat smaller portions! That's what we already saw today in contemporary restaurants: less fat, more design and smaller portions. If you want to serve top pastry you can not use less butter or cream or chocolate, perhaps more recipes with fruit, but they're always based on cream.... Ok you can use cream of 32% instead of 40%, reduce sugar total from 15-18 % to 8-12%.

What steps do you recommend that I do if I want to improve the desserts of my restaurant?

That's my kind of stuff. On a dessert plate you can use the best of both worlds! First of all use the recipes from pastry-chefs, combine them with techniques coming from the kitchen (foams, jellies, design) and give them a nice name on the menu. The advantage is that you don't have to worry about packaging or transport and losing the grip on the serving circumstances of your latest creation.

What are your favourite alliances of flavors?

Lime or green lemon is for me the most used flavour, because you can combine it with almost any other ingredient, dairy cream, beurre noisette, vanilla from Madagascar, pastry cream, the mother of all creams, Italian coffee, Cointreau... it could be a mystery box for contest candidates.

What is never missing in any Bruno Van Vaerenbergh's signed creation?

The combination of 2 generations: back to classics, more attention to the manufacture of basic items (puff pastry, daquoise, pâte sablée, ganache, ...) and new techniques or flavour combinations. I never put more than 3, maximum 4 different flavour DNA's in my creations. Decorations are less or more sober with a wink to a dessert plate.

"I'm already working in the business of my dreams (...) I can always move on, share my knowledge with colleagues all over Europe and combine tastes and philosophies to develop my own style or signature".



BOIS DE BOULOGNE AU RÉMY MARTIN. Sablé, autumn nuts, baked chocolate flan, apricots, blueberries, apple

SENSATION





Creation inspired by www.foodpairing.be
1 frame 60/40

genoise biscuit with walnuts

150	g	eggs
120	g	egg yolks
180	g	egg whites
100	g	sugar
215	g	walnuts
70	g	flour
2	u	oranges (zests)
160	g	sponge cake crumbs
90	g	butter
1.5	g	cinnamon powder

Beat the eggs and egg yolks. Chop the walnuts in the flour and mix them with the orange zests, the cinnamon and the cake crumbs. Gently mix into the whisked eggs/egg yolks. Beat the egg whites with the sugar and fold into the other mixture. Spread out on a baking sheet. Oven : 180°C / 15 minutes.

compote of strawberry-banana-Lefte beer

120	g	butter noisette
6	u	bananas
250	g	strawberries
330	ml	Lefte blond (Belgium beer)
25	g	Mycryo® butter

Cut the bananas into pieces of approximately 4 cm and bake them in a non-stick baking pan with the hot butter. Spread sugar on the baking bananas and continue to bake to a golden brown color. Deglaze with the beer and reduce for 1 or 2 minutes. Add the Mycryo butter and the chopped strawberries. Spread all over the baked genoise. Freeze.

crème d'olive

335	g	milk
2	g	sea salt
1	g	nutmeg
1	u	vanilla pod
16	g	gelatin sheets
325	g	Nevado white chocolate 33%
350	g	olive oil Virgin
750	g	cream 35%

Soak the gelatin in cold water. Warm up the milk with the salt, nutmeg and vanilla pod. Add the gelatin and mix well. Pour over the white chocolate and make a ganache. Use a hand blender while pouring the olive oil in a trickle into the ganache; (like making a mayonnaise). Fold in the semi-whipped cream.

crunchy peanuts and pistachios

125	g	sugar
30	g	pistachios
30	g	peanuts, salted
300	g	Nevado white chocolate (33%)

Caramelize the sugar and add the chopped nuts into that sugar until golden brown in color. Spread out on a Silpat. Break into pieces and mix with the melted white chocolate. Spread the mixture between 2 Silpats and roll out with a rolling pin and cool.

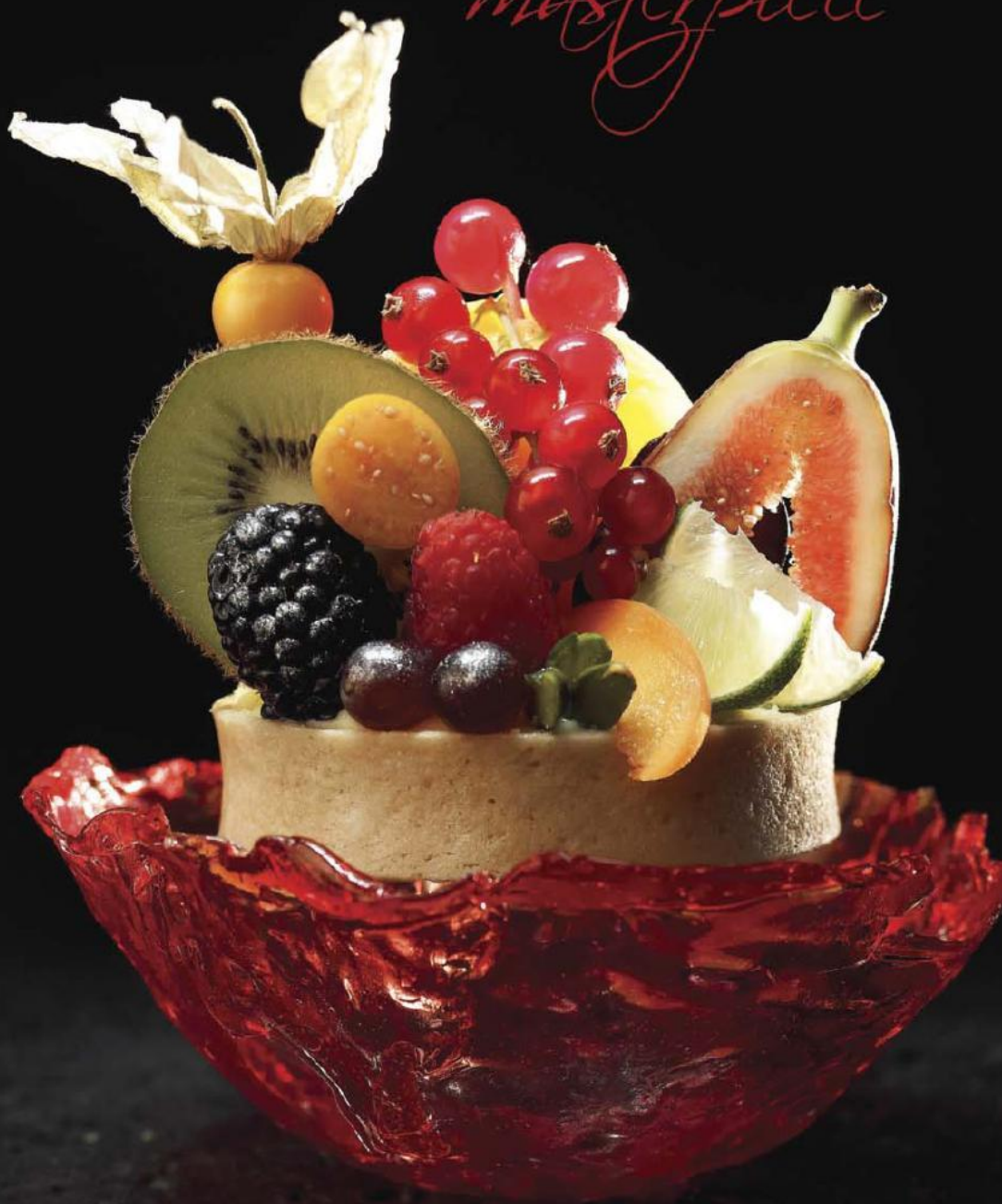
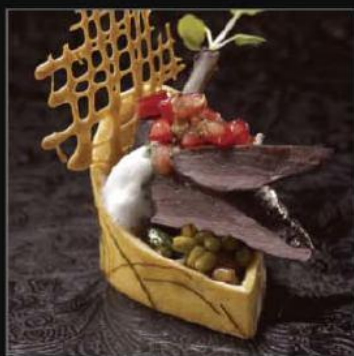
ASSEMBLY

PLACE THE GENOISE IN A 60/40 FRAME. SPREAD THE COMPOTE ON THE GENOISE AND FREEZE. SPRINKLE THE BROKEN CRUNCHY PIECES ON THE COMPOTE AND FREEZE. APPLY A DECORATION SHEET INTO ANOTHER FRAME (60/40) AND SPREAD THE OLIVE-CHOCOLATE CREAM IN THAT FRAME AND PLACE HERE THE FROZEN GENOISE/COMPOTE. FREEZE.

APPLY DECORATION JELLY WITH PISTACHIO PASTE ON TOP OF THE CREATION. REMOVE FROM THE MOULD AND CUT INTO PIECES.



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sabl  breton with chocolate drop

180	g	egg yolk
400	g	sugar
450	g	butter
10	g	sea salt
500	g	flour
100	g	almond powder
15	g	baking powder
30	g	Mysterio dark chocolate 58%
25	g	Mycryo� butter

Beat the egg yolks with the sugar. Add the softened butter to the mixture. Sift the baking powder into the flour and bring together with the salt, the almond powder and the chocolate nibs. Cool down for 2 hours. Roll or spread out to 6mm and leave to rest in the refrigerator. Bake the sabl  in the baking circles. Oven: 165 C / 17 minutes. After baking, sprinkle immediately the Mycryo butter on the sabl  to protect them for humidity.

almond cr meux

100	g	cream 35%
200	g	marzipan 70%
20	g	Cointreau 60%
10	g	gelatin powder
55	g	water
250	g	cream 35%

Soak the gelatin in the water and put aside. Soften the marzipan with the 100 g warm cream and the Cointreau 60%. Put together and cool down to approximately 30 C. Fold in the whipped cream. Pour into the small tubes (10 tubes, 4 cm in diameter; 7 cm in height), close both sides with sponge cake and freeze.

velvet chocolate mousse with violet perfume

115	g	egg yolk
140	g	sugar
300	g	cream 35%
400	g	Macando chocolate 60%
200	g	Aventura chocolate 33%
8	u	drops of violet essential oil (Sosa)
1250	g	cream 35%

Prepare an anglaise (85 C) with the egg yolk, sugar and the 300 g cream. Pour on the chocolates and mix with a hand blender to a smooth emulsion. Perfume with the violet oil; At approximately 45 C, fold in the semi-whipped cream.

mango-passion jelly

175	g	mango pur�e
75	g	passion pur�e
350	g	sugar syrup
18	g	gelatin powder
100	g	water

Soak the gelatin in the water; put aside. Cook the syrup and pour over the juices. Add the gelatin mass (gelatin powder + water) and mix well for 1 minute. Cover with plastic sheet and store in the refrigerator overnight. The day after, whip the mass for approximately 20 minutes and spread it out on a plate. Freeze. Cut into pieces for decoration.



BUSTIER

chocolate cake

165	g	egg whites
250	g	sugar
175	g	Macando dark chocolate 60%, melted
90	g	butter
110	g	egg yolks
125	g	flour

Whip the egg whites with the sugar. In the meantime, melt the butter together with the chocolate. Add the egg yolks and the whipped egg whites in the chocolate / butter mixture. Gently fold the sifted flour. Spread out in a baking frame 60/40. Oven: 180°C / 8-10 minutes.



ASSEMBLY

COVER THE INSIDE OF THE MOULDS WITH DECORATION SHEETS. PLACE BIG PIECES OF CHOCOLATE CAKE ON THE BOTTOM. APPLY ONE THIRD OF THE CHOCOLATE MOUSSE IN THE MOULDS. PUT IN THE FROZEN ALMOND TUBES AND USE THE REST OF THE CHOCOLATE MOUSSE TO FILL UP THE MOULDS. FREEZE. SPRAY THE FROZEN CREATIONS WITH A MIXTURE OF 40% COCOA BUTTER AND 60% DARK CHOCOLATE. PLACE THEM ON THE SABLÉ BRETON AND DECORATE WITH CHOCOLATE CAKE AND FROZEN MANGO JELLY.

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EMMANUEL RYON

At the early age of 25, he became the world champion in Lyon. And one year later he won the prestigious, sought-after MOF award. Emmanuel Ryon is one of today's most dynamic and creative professionals from France. SINCE 2005, HE HAS BEEN IN CHARGE OF THE CREATION OF DESSERTS AND PERSONNEL TRAINING AT THE PÂTISSERIE CAFÉ POUCHKINE, WHOSE HEADQUARTERS ARE IN MOSCOW AND WHICH ALSO HAS OTHER STORES IN PARIS AND NEW YORK. His pastry has French genetics, although with some traces of Russian characteristics, and all of it always aiming at the truly important and essential goal, as Ryon says himself – “le goût, le goût et le goût.”



“There is a bright future for those who prefer taste to esthetics. And there is a better one for those who succeed in combining both.”



WITH PLEASURE



When asked what concept or concepts better define his pastry creations, Emmanuel Ryon replies with no hesitation: "le goût, le goût, le goût". Taste is the essence and soul of pastry. No esthetics is worth without a genuine content. However, commanding both aspects is better than choosing, "there is still a bright future for those who prefer taste to esthetics, and an even brighter future for those who succeed in combining both concepts – taste and esthetics", he states.

The unbeatable desserts his grandmother made and being a professed sweet-toothed person made him become a pastry chef, "as soon as I stepped into the wonderful world of desserts, my curiosity woke up and, ever since, I haven't stopped searching for and discovering new things without a rest. I quickly realized that a whole lifetime is not enough so as to get to know all the different facets of this profession devoted to pastry, chocolate or ice creams".

There were some important figures that helped his curiosity and fascination for the trade to wake up, such as Paillason in Lyon, Phillipe Segond in Aix-en-Provence or Wittamer in Belgium, in whose workshops Emmanuel Ryon forged his pastry foundations.

And in order to test himself and measure his own evolution, he had no better idea but taking part in pastry competitions, up to 25 altogether. Among them, two of especial significance, La Coupe du Monde de la Pâtisserie, which Ryon won in 1999 along with Pascal Molines and Christian Salembier, and the title of Meilleur Ouvrier de France Glacier in the year 2000.

This success allowed him to travel the world during 6 years, discovering new cultures and different ways to understand pastry.

Nowadays, halfway between Moscow, Paris and New York, he still enjoys making his customers happy, and especially observing the reactions, smiles and eyes of the young ones when standing in front of his macarons or cakes at Pouchkine.

And here in Pouchkine, Ryon likes to feel bewitched by an elegant, majestic atmosphere, in which time seems to have stopped, an ideal setting for his creations to dress up. As an example, the Tzaritsino explained below, a cake that the czars themselves would adore.





"A whole lifetime is not enough so
as to get to know all the different facets of this profession
devoted to pastry"





TZARITSINO

coffee sponge cake

500	g	50% marzipan
500	g	whole eggs
30	g	pâte de café
100	g	flour
10	g	corn starch
80	g	butter

Beat the marzipan and coffee paste in a mixer. Add the eggs little by little and continuously beat on medium speed for 15 minutes. Fold in the flour and corn starch sifted together and the lukewarm melted butter.

Pour the batter into a 40x60-cm and 1-cm high frame mold. Bake in convection oven at 170°C for 8 minutes.

croustillant praline

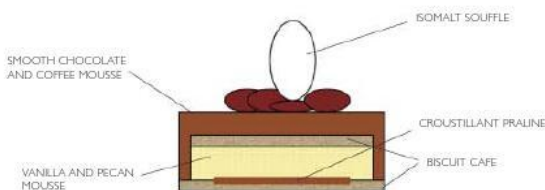
40	g	Caraïbe couverture
70	g	hazelnut praline
70	g	hazelnut paste
70	g	pailleté feuilletine (crushed biscuit flakes)

Melt the Caraïbe couverture to 40°C, add the praline and hazelnut paste and add the pailleté. Pour into 14-cm ring molds (90 g per ring).

caramelized pecans

90	g	superfine sugar
30	g	water
120	g	pecans, chopped
30	g	butter

Cook the superfine sugar and water to 118°C, then add the pecans. Caramelize over a gentle heat. Add the butter. Store in a dry place.

**ASSEMBLY**

LINE 4.5-CM HIGH AND 16-CM WIDE STAINLESS STEEL RING MOLDS WITH RHODOID FILM. PLACE A 16-CM-WIDE DISK OF COFFEE SPONGE CAKE ON THE BOTTOM AND A 14-CM WIDE DISK OF CROUSTILLANT PRALINE ON TOP OF IT. PLACE THE VANILLA AND PECANS MOUSSEUX FILLING AND, ON TOP, A SECOND DISK OF COFFEE SPONGE CAKE. FILL WITH THE SMOOTH CHOCOLATE AND COFFEE MOUSSE AND FREEZE.

smooth chocolate and coffee mousse

100	g	milk
100	g	cream
40	g	superfine sugar
75	g	egg yolks
10	g	pâte de café
300	g	caramel milk couverture
100	g	Tanzani dark couverture
330	g	whipped cream

Boil the milk and cream and add the egg yolks, previously beaten to pale with the sugar. Cook to 85°C and add the pâte de café and gelatin sheets. Homogenize and pour over the semi-melted couvertures. Finally add the whipped cream.

vanilla and pecans mousseux

40	g	sugar
20	g	water
70	g	egg yolks
100	g	superfine sugar
30	g	water
50	g	egg whites
5	g	gelatin sheets
300	g	whipped cream
4	g	liquid vanilla
1	u	vanilla bean
180	g	caramelized pecans

Cook the 40 g sugar and 20 g water to 118°C. Make a pâte à bombe pouring this syrup onto the egg yolks. Beat continuously in a mixer until completely cool.

Separately cook the 100 g sugar and 30 g water to 118°C and make an Italian meringue by pouring this syrup onto the semi-whisked egg whites. Continue to whisk until cool and firm.

Hydrate the gelatin sheets in cold water for 30 minutes, drain, melt and mix into the pâte à bombe. Add the Italian meringue and fold in the whipped cream with vanilla. Add the caramelized pecans and mix gently.

Pour into 14-cm-wide round molds (in all, 120 g mousseux).

FINISHING

GLAZE THE CAKE WITH A DARK GLAZE. GARNISH WITH SOME SPRAYED CHOCOLATE MOTIFS AND A BLOWN CARAMEL DOME.

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BETWEEN WHAT IS BEAUTIFUL AND WHAT IS GOOD

CLAIRE HEITZLER

CULT OF TRADITION AND CARE IN DETAIL, LOVE FOR ELEGANCE, PASSION FOR LUXURY.

These are characteristics one can breathe at restaurant Lasserre, a real gastronomic institution in Paris. And these same characteristics can be found in the dessert menu that Claire Heitzler, a professional with great prospects, carefully designs. Her creations are a combination of balances between sight and taste, overelaborate and elegant elements, halfway between classic and modern. It is somewhat of a trip to baroque luxury with contemporary eyes in which every single detail has been carefully taken good care over.

This meticulous pâtissière opted for pastry after experimenting general cuisine first. She was very lucky to get surrounded by excellent professionals such as Thierry Mulhaupt, Michel Troisgros, Georges Blanc or Alain Ducasse, who found the way to make her enhance her passion for the world of desserts.

AS SHE EXPLAINS, "FOR ME, ONE OF THE MOST ATTRACTIVE THINGS IN PASTRY IS THAT THIS TRADE INVOLVES A CONSTANT SEARCH FOR PERFECTION AND ELEGANCE, WITHOUT EVER LEAVING ASIDE THE REVALORIZATION OF THE PRODUCTS ANY DESSERT CONSISTS OF". *Consequently, very special care has been taken over the shapes, the geometry of the piece, the volumes of each element, the colors, and, indeed, the seasonal flavors, fresh and with a predilection for the acidic ones. As Claire herself reminds us, in a dessert one should find what is beautiful and what is good.*



serves 10 people

capucine sponge cake

110	g	egg whites
30	g	sugar
70	g	almond powder
90	g	confectioners' sugar
20	g	cocoa powder

Whisk the egg whites until stiff together with the sugar. Carefully fold in the almond powder, confectioners' sugar and cocoa powder, previously sifted together. Spread on a sheet pan and bake at 180°C, vents open. Cut into 8-cm-wide discs.

chocolate and raspberry ganache

175	g	raspberry purée
30	g	invert sugar
190	g	Manjari 64% dark couverture
45	g	butter, cut into pieces

Combine the raspberry purée and invert sugar and bring to a boil. Melt the chocolate and slowly pour the hot purée over the chocolate in order to emulsify. At 35/40°C, add the butter.

manjari mousse

150	g	milk
300	g	whipped cream
3	g	gelatin
200	g	Manjari 64% dark couverture

Boil the milk. Add the gelatin and pour over the melted couverture at intervals until an elastic, smooth, glossy mixture is obtained. When the mixture is at 35/40°C, add the whipped cream. Place in 4-cm-wide log molds.

chocolate sablé

30	u	egg yolks
120	g	butter, softened
35	g	confectioners' sugar, sifted
25	g	almond powder
120	g	flour
30	g	cocoa
3	g	baking powder

Scald the butter, confectioners' sugar, egg yolks, almond powder and salt. Beat to pale. Very carefully fold in the flour, cocoa and baking powder, previously sifted together. Roll out and cut into small cubes. Bake at 160°C.

raspberry sherbet

250	g	raspberry purée
150	g	water
75	g	sugar
15	g	invert sugar
25	g	lemon juice

Make a syrup with the water, sugar and invert sugar. Pour over the raspberry purée and add the lemon juice. Leave to mature for 24 hours.

ASSEMBLY

PLACE THE CHOCOLATE GANACHE ON TOP OF THE CAPUCINE SPONGE, THEN PLACE A CHOCOLATE DISC AND, IN THE CENTER OF IT, THE MANJARI MOUSSE. LAY SLICED FRESH RASPBERRIES AROUND THE EDGE AND TOP WITH THE CHOCOLATE SABLÉ CUBES. FINALLY CROWN WITH A QUENELLE OF RASPBERRY SHERBET.

CRUNCHY CHOCOLATE WITH RASPBERRY, MANJARI GANACHE



serves 10 people

meringue

150	g	egg whites
225	g	sugar
75	g	water

Make an Italian meringue.

Cerdon mousse

185	g	Cerdon (French rosé sparkling wine)
185	g	ruby peach purée
12	g	gelatin
225	g	Italian meringue
450	g	whipped cream

Dissolve the gelatin in the peach purée and add the Cerdon. Then fold in the Italian meringue and finally the whipped cream. Place in 6-cm-wide circle molds.

poached peach

5	u	peaches
450	g	Cerdon
120	g	vine peach purée (French variety called pêche de vigne)
120	g	peach liqueur
60	g	sugar
1	u	vanilla bean
2	g	ascorbic acid

Combine all the ingredients except peaches and bring to a boil. Separately, peel the peaches, cut in halves and make 5-cm-wide spheres before immersing them in the liquid. Let cool and leave aside.

strawberry gelée

250	g	strawberry juice
25	g	sugar
2	g	agar agar
4	g	gelatin

Heat up the juice and, at 40°C, add the sugar and agar agar. Bring to a boil and then add the gelatin. Spread over a sheet pan, freeze and cut into 11.5-cm pieces.

hazelnut crumble

100	g	hazelnut powder
100	g	butter
100	g	flour
100	g	semi-refined sugar
1	g	fleur de sel

Mix all the ingredients together. Pass through a fine mesh sieve and bake at 155°C.



PEACH AND CERDON DOME

strawberry/cerdon coulis

250	g	strawberry juice
250	g	Cerdon

Bring to a boil and leave to reduce to a thick syrup.

chocolate doom with openwork

500	g	white chocolate 1
300	g	white chocolate 2
100	g	cocoa butter
10	g	red coloring

Mold 12-cm hemispheres with the first measurement of white chocolate. Unmold and cut into openwork with the help of a tear-shaped stencil. Finally, melt the second measurement of white chocolate together with the cocoa butter and coloring. Spray over the dome.

strawberry sherbet

250	g	strawberry purée
110	g	water
55	g	sugar
80	g	atomized glucose
1	g	stabilizer for sherbets

Make a syrup with the sugar, atomized glucose, water and stabilizer. Pour over the purée and churn in an ice cream machine.

pâte brisée

250	g	flour
90	g	confectioners' sugar
	q.s.	pinch of salt
30	g	almond powder
150	g	butter
1	u	egg

Combine the flour, confectioners' sugar, almond powder, salt and butter and beat to a sandy texture. Slightly beat in the egg. Roll out the dough, then place on molds for tarts. Bake at 160°C.

ASSEMBLY

PLACE THE STRAWBERRY GELÉE ON THE BOTTOM OF THE PLATE. ON TOP OF IT, PLACE THE TART BASE AND FILL WITH CERDON MOUSSE, CRUMBLE AND COULIS. TOP WITH THE POUCHED PEACH, SURROUNDED BY WILD STRAWBERRIES. FINISH WITH A QUENELLE OF STRAWBERRY SHERBET. COVER THE DESSERT WITH THE CHOCOLATE DOME.



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JORDI PUIGVERT

Jordi Puigvert is able to link humbleness with perseverance in a natural way, and he cannot stop expressing his gratitude toward those who, in EspaiSucre, El Celler de Can Roca and Alkimia among others, have passed the passion for the trade on to him. NEVERTHELESS, THE CLOSEST PRECEDENT IN THE OPENING OF HIS CONSULTING BUSINESS SWEET'N GO WAS HIS EXPERIENCE AT THE RESTAURANT LES COLS, WHERE HE TOOK THE GREAT RESPONSIBILITY OF CREATING A PRACTICALLY NON-EXISTING DESSERT MENU FROM SCRATCH. His spirit of sacrifice gave him strength to set off on this individual adventure six years ago. Ever since, he has not stopped evolving while teaching private individuals and professional associations, some of them as important as Relais Desserts. He has also practiced as a technician for renowned firms like Sosa, La Roise Noir and Michel Cluizel. Through the knowledge of ingredients which traditionally had not been associated to artisan pastry, he has developed interesting techniques to adapt traditional recipes to contemporary times. SUBSTITUTING FRESH EGG WHITES FOR PURE ALBUMIN POWDER IN MERINGUES, MOUSSES, CRÈMES ANGLAISES AND BAVAROISES; introducing refined corn starch instead of butter in the lemon cream; using modified potato starch to create cold creams; these are some of the steps which have led him to reach haute patisserie in his courses. Puigvert has managed to reduce sugar and fats, offer more natural flavors, improve the texture in some cases, and reach a better stability in terms of preservation and mise-en-place of these components.

INNOVATION IN THE TECHNIQUE, TRADITION IN THE RESULT

RASPBERRY MACARON





The manufacture of macaroons has always been surrounded by this myth of being a difficult preparation process. Thanks to substituting the fresh egg white for the pure albumin powder, Puigvert manages a better control of the preparation steps. By reconstructing dehydrated egg white with the needed amount of water that regular fresh egg white would contain, not only are bacteriological risks prevented and strict health requirements fulfilled, but also a complicated process per se is simplified. Specifically, there are two simultaneous actions in the preparation of meringue which, if following the traditional method, call for the professional's close attention and require total synchronization. While the syrup is being cooked to 118°C, the egg whites need being whisked properly. If one of these two simultaneous processes is not at the right stage, the meringue cannot be made. If one stops whisking the egg whites to wait for the syrup to reach 118°C, the meringue will lose stability. But if the egg whites are overwhisked, they will eventually curdle. However, by using this type of pure albumin, the egg whites can be left whisking for a much longer time and they do not lose their stability. This way, the pâtissier can save time and only needs to concentrate on the syrup and even deal with other tasks in the workshop.

Unlike other natural origin albumins, the solids contained in the dehydrated egg whites which Puigvert uses are solely proteins, without any other particles that may have seeped into the product. This results in a better performance in the recipe, and this way, for example, the macaroon disks are ready to be served two hours after their preparation, and can even be stored in the freezer for 4 months. From an organoleptic point of view, the macaroon disks acquire a perfect balance between texture and taste, are properly moist on the inside and ideally crispy on the outside.

raspberry macaroon

500	g	icing sugar
500	g	almond powder
170	g	water
15	g	albumin powder
0.3	g	red coloring
25	g	raspberry powder
500	g	caster sugar
220	g	water
170	g	water
15	g	albumin powder

Put the mix of almond powder and icing sugar in the Kitchen Aid. Mix water and albumin powder until totally dissolved. Pour the albumin/water mix over the almond powder and icing sugar and mix in the machine with the paddle for 30 seconds on medium speed. Add the red coloring and continue to mix for another 30 seconds.

Combine caster sugar and water and cook to 118°C. In the meantime, mix the water and the albumin powder and whisk in the mixer to a meringue consistency. Once the sugar mix reaches 118°C, very carefully pour into the meringue. Make sure that the temperature of the meringue is lukewarm, otherwise it would thicken excessively. Moreover, if the syrup was poured too quickly, the meringue might collapse and the resulting emulsion would not be stable. Continue to whisk until cool.

Fold the last mixture into the first one.

Give the batter a final, thorough mix. After piping the macaroon disks, tap the sheet pan in order to release any air in the batter. Consequently, their volume will decrease. If any air was left on the inside of the macaroons, these would turn hollow when baked. Leave to cool at room temperature for 20 minutes approximately so that they dry on the inside and to prevent the shells from cracking during the baking process due to humidity. They will be ready to be baked when our finger does not stick to the batter when touching it.

Bake at 155°C in an oven with no ventilation or the minimum possible, vents open, for 8 to 10 minutes. Remove the disks, fill with ganache and store in refrigerator for a couple of days. They can also be stored in the freezer.



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DRAGON CAKE





LEMON CUSTARD



RASPBERRY AND ROSE FILLING

Few desserts concentrate so many innovating techniques with such practical shape in the recipe.

On the one side, corn starch is used for the lemon cream instead of butter; which has been used traditionally by French pastry so as to obtain a creamier texture. Thanks to the effect of this starch, this type of texture is obtained without disguising the taste so much as it happens when using butter. Besides, the cream can be frozen and left to thaw without losing its texture, so smooth and glossy, as if just made.

For the raspberry filling, and thanks to starch, we can work this delicate fruit without exposing it to a cooking process which would alter it. This way, its organoleptic quality and its original freshness are preserved.

By using xanthan gum, a transparent, slightly rose-colored gelatin is obtained, highly flexible to adapt to the dessert. It melts properly in mouth and endures temperatures up to 60°C.

Once again, Puigvert makes use of pure albumin powder in a new application in meringue. This ingredient enables you to work directly with all sorts of purees with a fat content, such as coconut, pineapple, kiwi and passion fruit, which contain certain enzymes which do not allow the proteins in the egg white to act. In the recipe, Puigvert substitutes the same weight of fresh egg white for the fruit puree. This way, the meringue can incorporate all the flavor of the fruit puree, thus avoiding the use of aromas and essences as usually done to scent the meringue.

lemon custard

300	g	eggs
300	g	sugar
200	g	lemon juice
20	g	refined corn starch

Mix the ingredients with a hand mixer and cook until they get to a boil.

raspberry and rose filling

400	g	raspberry puree
100	g	stock syrup
20	g	modified potato starch
3	u	drops of rose essential oil

Mix all the ingredients with a blender to a creamy texture. As there is no cooking in this process, puree on high speed to prevent any starch lumps undissolved.

sablé breton

500	g	butter
450	g	sugar
5	g	salt
220	g	egg yolk
650	g	flour
20	g	baking powder

Mix the softened butter with the sugar. Add the rest of the ingredients. Bake at 180°C.



PASSION FRUIT MERINGUE

passion fruit meringue

175	g	passion fruit puree
75	g	water
30	g	albumin powder
250	g	sugar
1	g	xanthan gum

Combine the passion fruit puree, albumin and one third of the measuring of sugar and whisk to soft peaks. Add the rest of the ingredients and continue to whisk for 10 more minutes to a meringue texture.

pistachio emulsion

200	g	pure pistachio paste
100	g	milk
50	g	stock syrup
q.s.		salt

Mix all the ingredients with a whisk to a creamy, glossy texture.

rose veil

400	g	water
100	g	sugar
25	g	vegetable gelatin powder
5	u	drops of rose essential oil

Combine the water, sugar and vegetable gelatin powder and heat to a boil. Remove from the heat and add the rose essential oil. Cast onto a tray (0.2 cm). Let cool.

ASSEMBLY

CUT A SABLÉ BRETON RECTANGLE TO THE DESIRED SIZE. PLACE AS THE BASE OF THE DESSERT, THEN PIPE SOME BUTTONS OF PISTACHIO EMULSION AND LEMON CREAM. TOP WITH SOME MANDARIN SLICES AND LYCHEES FILLED WITH COLD RASPBERRY CREAM. POUR PASSION FRUIT MERINGUE OVER THE FRUIT AND COVER WITH THE ROSE VEIL. GARNISH WITH CRYSTALLIZED ORANGE PEEL AND FLOWERS.



ROSE VEIL

Sosa

FLAVORS



Dry fruits



Vanilla



Turron pasta



Caramelized Cantones Walnut



Chesnut Flour



Raspberry Crispie



Liofruit



Muntek pepper



Raspberry lyophilized



Croissant



Grainy pistaccio



Mixed Seeds Biological



Chocolat Coulant



Caramelized Almond



Cinnamon sticks



Dry Ginger



Bread "payés" white



Saffron lyophilized



Powdered Green Tea



Pumpkin seeds



Pistaccio



Sumac



Baies Roses



Sugars



Exotic fruits lyophilized



Badiane



Rosemary Essential Oils



Powdered Mascarpone



Caramel Crunch Crispie



Dry Coconut



Powdered Extracts



Biscuits



Paprika



Raw fruit pulps



Pure Nut Pasta



Lyophilized yoghurt crispie



Powdered Parmesan



Colorants



Litchies in syrup



Toasted sesame



Technological sugars



Doux Massala



Powdered Cacao



Dry Nuts



Coffee



Mass of bread Levain



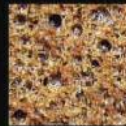
Brioche



Vanilla paste



Dry Banana



Chocolat sponge



Raspberry sponge



Sablé



Muscovado sugar



Strawberry crispie



Lyophilized lemon



Powdered smoke



Marcona Almond



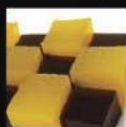
Liquorice Paste



Wafer



Masses of bread



Gelling agent



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Emulsifying Paste



Non-Freezing Agents



Neutral Peta Zeta



Apple Pectin



Powdered Vegetable Gelling agent



ProCrema



Gelling agents



Gelland Gum



Antioxidants



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Gelburger



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Gelcrem



Gelling agents



Soy Lecithin



Cold Neutral Gelatine



Aerating Agents



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Glycerine



Spherifiers



Stabilizers

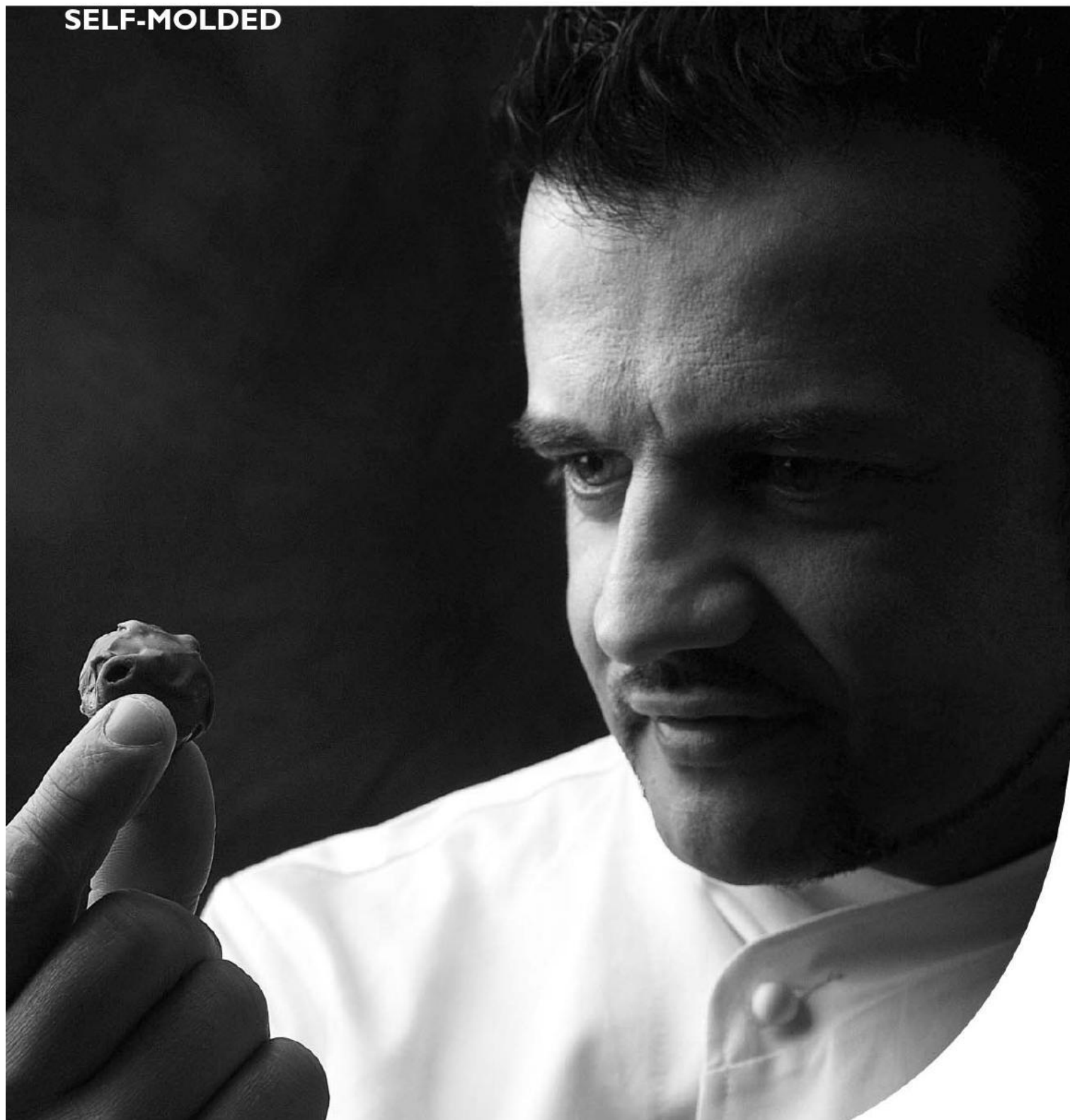
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SELF-MOLDED



STEFANO LAGHI

The Italian pastry and chocolate industry has Stefano Laghi as one of its most valuable and solid figures. TRAINER AND EXCELLENT CONNOISSEUR OF CHOCOLATE AND ITS ARTISTIC POSSIBILITIES, STEFANO CALLS EVERYONE'S ATTENTION ESPECIALLY BECAUSE OF HIS PARTICULAR DEFENSE OF CREATIONS MADE WITH SILICONE MOLDS WHICH HE DESIGNS HIMSELF. He currently works as an advisor and exhibits his know-how as a representative of the firm Stefano Laghi & Massimo Villa Chocolats, which offers the professionals all kind of bonbons and chocolate figures he has shaped himself.

Vocation for artistic pastry

After my studies at the IAL culinary school in Cervia, I decided to specialize in the world of pastry. Soon then, after attending a course on sugar by Joel Bellouet, I understood that I wanted to follow the artistic way of pastry. Then I met Pascal Brunstein and quickly realized how many possibilities chocolate could offer. Also the graphic designer Mario Romani played an essential role during my training stage, as he taught me everything about air painting. This technique would eventually help me become a teacher at the Boscolo Etoile Academy in 1985.

Laghi & Villa Chocolats

2006 was the year of new challenges. On the one side, Massimo Villa and I set up Chocolats, with our speciality to understand the world of chocolate and its creative possibilities. On the other side, I started specializing in the design of silicone molds and counter-molds, which have allowed me to develop my esthetic line.

The advantages of the mold

The mold is an excellent tool which allows to create a trend and helps improve the production after achieving some techniques about how to use it. In pastry, appearance represents 50% of the importance of a product, and the neatness of a mold is very attractive visually.

And in order to reach that neatness, I actually opt for silicone, which allows me to make and put into practice any idea I have at an affordable cost. Silicone helps reproduce all this almost in a perfect way while prevents humidity, as well as allows to play with sugar creations.

Artisanal vs. molded

Some people state that the use of molds goes to the detriment of artisanal work. I have always defended that an artisan should not dismiss molds, but should have an interest in creating their own ones in order to give their creations a unique personality. A mold has to reproduce their artisanal professionalism, their way

“in pastry, appearance represents 50% of the importance of a product”

to understand pastry. That is the way I work with my chocolate figures and other creations. Firstly I use clay to make the shapes that I need with my hands. Then the mold comes, which can define me as an artisan.

Modernity in pastry

In Italy, the new generations have a clear tendency toward modern pastry, but in a lot of cases there is a lack of knowledge of the bases. Besides, the society keeps demanding traditional products. It is obvious that changes should occur little by little, helping the consumers assimilate them. A good trend would be working from traditional cakes and recipes, giving them a more modern look. In fact, that is what I have recently been working on, reviving cookies and other pastries but with a more contemporary touch.

The key to the future

The sector should be conscious of the fact that a big effort needs to be done to communicate modern pastry properly. You cannot expect people to accept it for the sake of it. It is also essential to look back at the way behind us, because modern pastry needs reflection, confidence, and no improvisation. I would say that the future depends on the training of the new generations and on our ability to look back and revive the fundamentals.

Being a pastry chef is the best profession in the world as it allows you to create artistic products which you can also delight in. Besides, it calls for a total dedication. To be a good pastry chef, you have to use your head, hands and heart.





CARAMEL, PEAR AND DARK CHOCOLATE BONBON

caramel and pear ganache

320	g	sugar
60	g	glucose syrup
230	g	cream 35%
110	g	pear liquor (grappa)
300	g	milk chocolate, chopped
100	g	anhydrous butter

Dissolve the syrup in a heavy-bottomed saucepan, add the sugar little by little and caramelize. Cook with the cream, previously boiled, and add the pear liquor. Leave to cool to 80°C and add the chocolate. Bring the mixture to 28°C and strain before pouring into dark chocolate sphere molds. Leave to crystallize for 12 hours, seal, cover with dark chocolate and dribble with white chocolate.

SALTED PEANUT BONBON

salted peanut ganache

1000	g	white chocolate
400	g	salted peanut paste
150	g	anhydrous butter
50	g	sunflower oil
200	g	salted peanut, crushed

Combine all the ingredients and temper to 25°C. Pour into round silicone molds. Leave to crystallize and unmold. Coat with milk chocolate and garnish with dark chocolate paillette.

LAVENDER HONEY BONBON

lavender honey ganache

400	g	cream 35%
280	g	lavender honey
320	g	70% dark couverture
400	g	37% milk chocolate couverture
80	g	anhydrous butter
100	g	55% cocoa mass

Melt the chocolate to 40°C. Heat the cream and honey to 32°C. Transfer all the ingredients into a cutter to a homogeneous texture. Pour the ganache into a frame, stabilize and seal with dark couverture. With a guitar slicer, cut into 2.5x2.5-cm bonbons, enrobe with dark couverture and silk-screen paint.



raspberry jelly

1000	g	raspberry purée
20	g	pectin
70	g	sugar 1
700	g	sugar 2
165	g	glucose
265	g	invert sugar
15	g	citric acid in solution (50/50)

Heat the raspberry purée to a boil and mix in the pectin and first measurement of sugar. Add the remainder of the sugar; glucose, invert sugar and cook to 72° Brix. Add the citric acid. Pour into silicone molds.

pineapple jelly

1000	g	pineapple purée
22	g	pectin
70	g	sugar 1
700	g	sugar 2
165	g	glucose
265	g	invert sugar
18	g	citric acid in solution (50/50)

Heat the pineapple purée to a boil and mix in the pectin and first measurement of sugar. Add the remainder of the sugar; glucose, invert sugar and cook to 72° Brix. Add the citric acid. Pour into silicone molds.

peach jelly

1000	g	peach purée
20	g	pectin
70	g	sugar 1
700	g	sugar 2
165	g	glucose
265	g	invert sugar
15	g	citric acid in solution (50/50)

Heat the peach purée to a boil and mix in the pectin and first measurement of sugar. Add the remainder of the sugar; glucose, invert sugar and cook to 72° Brix. Add the citric acid. Pour into silicone molds.

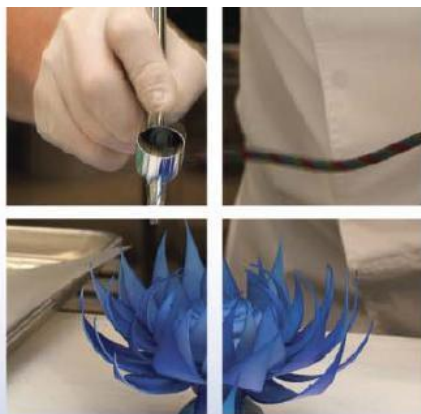


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RAÚL BERNAL

IF THERE IS A WORD TO DEFINE RAÚL BERNAL'S FIRM PROFESSIONAL CAREER, THAT IS PERSEVERANCE. *Although it may sound obvious, one really has to want to be perseverant in order to become a good pastry chef, and being able to face sacrifice daily is a required feature. This is the maxim which has turned this young chef, a former skillful student, into one of the teachers at the Confectionery School in Barcelona (Spain) in a very short time. His constant interest, his curiosity and his tenacity have helped him command nearly all the disciplines of this trade, and as a clear proof of it, we find the creations which Bernal offers us in these pages, both as different to each other as interesting individually.* INSPIRATION HAS ALWAYS CAUGHT RAÚN BERNAL AT WORK.



THE VALUE OF PERSEVERANCE

raspberry and chocolate sponge cake

330	g	70 % caramelized hazelnut praline
50	g	confectioners' sugar
50	g	invert sugar
160	g	egg yolks
115	g	eggs
75	g	egg whites
25	g	egg white powder
200	g	raspberry purée
25	g	lime purée
100	g	sugar
75	g	high-gluten flour
40	g	cocoa powder
75	g	Manjari couverture
75	g	liquid butter

Mix the praline with the confectioners' sugar, egg yolks and eggs in a mixer fitted with a paddle on medium speed.

Whisk the egg whites to firm together with the purées and egg white powder, adding the sugar in three stages at the end.

Melt the couverture and butter and combine.

Sift the flour together with the cocoa powder.

Stir some of the egg whites into the couverture and butter and add to the mixture of praline, confectioners' sugar, eggs and egg yolks.

Fold in the sifted flour and cocoa and add the remainder of the egg whites.

Pipe to a 60x40-cm sheet.

Bake on silicone mat at 180/200°C for 10 minutes.

Freeze and cut into 5-cm disks.

red fruit croustillant

150	g	almond praline
25	g	white couverture, melted
15	g	puffed rice
25	g	pailleté
10	g	lyophilized strawberry
20	g	lyophilized raspberry

Mix the melted couverture with the praline and add the rest of ingredients.

Pipe 5 g into each mold and store in the refrigerator.

milk chocolate crémeux

75	g	milk
75	g	cream
40	g	egg yolks
15	g	brown sugar
285	g	40% milk couverture

Heat the milk, cream and sugar and pour over the egg yolks. Cook to 85°C. Add the melted couverture in two stages and emulsify.

Pipe 10 g crémeux on top of the red fruit croustillant.

Place the sponge cake disks and freeze.

Calentar la leche con la nata y el azúcar y verter sobre las yemas.

Cocer el conjunto a 85°C.





LADYBIRD

raspberry and rose whipped cream

30	g	sakura and rose infusion
20	g	dry rose petals
300	g	cream
250	g	raspberry purée
100	g	egg yolks
75	g	sugar
4	g	gelatin sheets

Infuse the petal rose and sakura in the hot cream for three minutes.

Strain and rectify cream. Add the sugar; heat and pour over the egg yolks. Cook to 85°C.

Add the gelatin sheets. Add the raspberry purée. Store in refrigerator for 24 hours. Whip and place in piping bag.

chocolate mousse

70	g	sugar
20	g	water
45	g	egg
50	g	egg yolks
155	g	66% couverture, melted
220	g	semi-whipped cream

Make a syrup with the sugar and water to 118°C. Pour over the egg and slightly beaten egg yolks to make a pâte à bombe.

Mix some of the semi-whipped cream with the couverture, then add the remaining cream and pâte à bombe.

Give a final mix and place in piping bag.



ASSEMBLY

PLACE SOME CHOCOLATE MOUSSE ON ONE SIDE OF A HEMISPHERE SILICONE MOLD (5.5 CM) AND SPREAD EVENLY WITH THE HELP OF A SPOON.

PIPE THE WHIPPED CREAM ONTO THE OTHER SIDE.

PLACE THE FROZEN FILLING OF CRÉMEUX, CROUSTILLANT AND SPONGE CAKE.

FREEZE AND COAT WITH A GLOSSY GLAZE. PLACE THE CHOCOLATE CASING (LADYBIRD).





For the ladybird casing

Arrange hemisphere polycarbonate molds. Place some circle and stripe-shaped vinyls. Spray with red paint at 29-30°C, leave to dry and spray with white paint at the same temperature so as to make red color brighter.

Carefully remove the vinyls and apply a black paint layer at 31-32°C.

Line with tempered dark couverture and mold with a thin layer of dark couverture.

Leave to crystallize and unmold. Finally, and with the help of a knife, trim the part of the hemisphere from which the ladybird will poke out its head.





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citrus fruit and coconut crumble

110	g	butter
30	g	almond paste
140	g	brown sugar
140	g	cake flour
140	g	almond flour
30	g	shredded coconut
		lime zest
		mandarin zest
		lemon zest

Mix the butter and almond paste in a mixer with a paddle. Add the brown sugar and then the rest of ingredients. Mix and store in the refrigerator. Pass through a meat grinder and store in the freezer. Break the crumble with your hands. Cook at 115°C, vents open.

pressed sablé

300	g	citrus fruit and coconut crumble
60	g	puffed rice
20	g	pailleté
25	g	butter; melted
25	g	peanut paste
150	g	white couverture

Knead the crumble, puffed rice and pailleté in a mixer with a paddle. Mix the couverture with the butter and peanut paste. Add the first mixture until a paste is obtained. Weigh 140 g of this dough per each 16-cm ring mold and arrange as when making tarts. Store in the freezer.

vanilla and lemon whipped cream

450	g	cream
150	g	lemon juice
50	g	sugar
25	g	lemon sugar
100	g	egg yolks
5	g	gelatin sheets
1/2		vanilla bean
6	g	lemon zest

Infuse the vanilla and lemon zest in the cream. Rectify cream and pour over the egg yolks (strain). Add the sugar and cook to 85°C. Add the gelatin sheets, previously hydrated, and the lemon juice. Store in the refrigerator for 24 hours. Whip to firm peaks and pipe onto the pressed sablé base.





PERA LIMONERA CHOCOLATERA

jellied pear

500	g	pear purée
6	g	gelatin sheets
1	g	agar agar

Heat some of the purée together with the agar agar and bring to a boil.

Remove from the heat and add the gelatin sheets and remainder of purée.

Pipe disks onto a silicone mat.

Freeze. When frozen place in the center of the whipped lemon cream on the pressed sablé.

milk couverture, lemon and pear crèmeux

500	g	cream
120	g	egg yolks
45	g	sugar
500	g	40% milk couverture, melted
9	g	lemon zest
60	g	pear liquor

Infuse the lemon zest in the cream. Strain and pour over the egg yolks, add the sugar and cook to 85°C.

Pour over the couverture in two stages and emulsify.

At 40°C, add the pear liquor and improve the emulsion.

Store in the refrigerator for 24 hours.

Make quenelles and place on the jellied pear.

pear chips

q.s.	thin pear slices
q.s.	TpT syrup

Make a TpT syrup and leave to cool.

Finely slice some pear with a slicing machine and add to the syrup.

Place the pear slices on a Teflon in the dehydrating machine and leave for 24 hours.

Store in an airtight container until needed.

fake chocolate pear

q.s.	white couverture
------	------------------

Spread a thin layer of tempered white couverture on a Rhodoid sheet. Cut the chocolate with the help of a pear-shaped stencil.

Store. Place on the cake alternating with real pear chips.

other

Peeled lemon slices.





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JOSEP MARIA RIBÉ

ARTISANAL DRAGÉES

This is an almost unknown product in modern artisanal pastry, which consequently has been consigned to the industrial sector exclusively. Josep Maria Ribé, MMACE 05 and technical advisor of Callebaut in Spain, revives this product demonstrating its countless possibilities, regarding both taste and appearance. VARIATIONS ARE ENDLESS, AND CAN EVEN GO INTO THE SAVORY SIDE OF PASTRY, AS HE PROPOSES WITH THE PARMESAN AND OREGANO DRAGÉES, OR THE ONES WITH FRIED CORN OR PORK RIND.

For the process a rotating drum is needed, with the possibility of incorporating cold and hot air during the different phases of the preparation process. And as a result, we get those elegant, refined dragées that can be molded into different shapes and be served in exclusive collection-like crystal jars. IF BONBONS ARE THE JEWELS OF PASTRY, JOSEP MARIA RIBÉ'S DRAGÉES COULD BE PRESENTED AS THE PEARLS OF THE MOST SELECTED PATISSERIE.

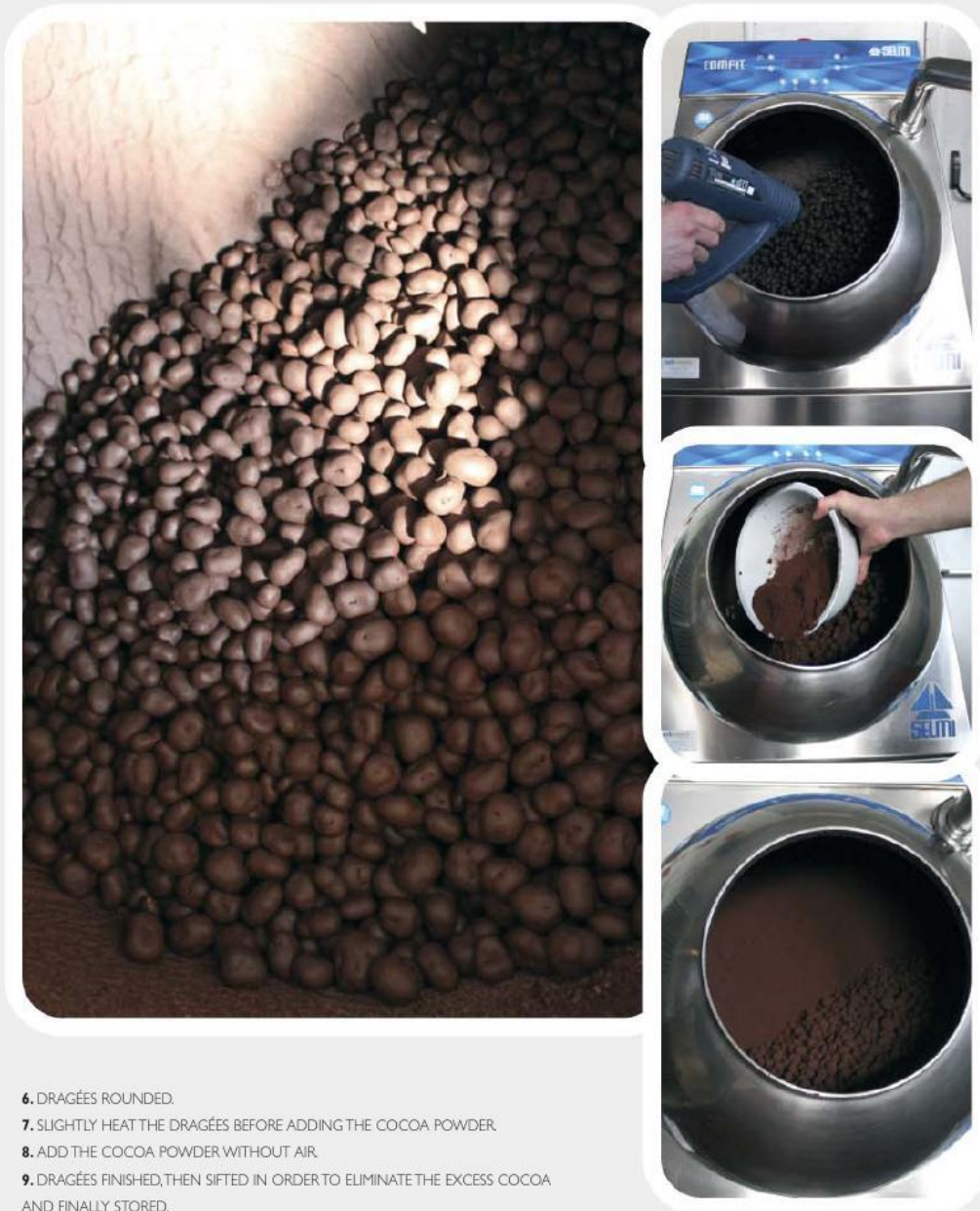




LYOPHILIZED BANANA DRAGÉES WITH MILK CHOCOLATE



1. FILL THE SPRAY WITH THE COUVERTURE.
2. LINE THE DRUM WITH TEMPERED COUVERTURE.
3. PLACE THE PRODUCT INTO THE DRUM.
4. START THE ROTATION OF THE DRUM AND THE SPRAY.
5. DRAGÉES BEFORE RUBBING TO BE ROUNDED.



6. DRAGÉES ROUNDED.
7. SLIGHTLY HEAT THE DRAGÉES BEFORE ADDING THE COCOA POWDER.
8. ADD THE COCOA POWDER WITHOUT AIR.
9. DRAGÉES FINISHED, THEN SIFTED IN ORDER TO ELIMINATE THE EXCESS COCOA AND FINALLY STORED.

ingredients

250	g	lyophilized banana
4500	g	665NV Callebaut milk chocolate, tempered
9	g	silver coloring powder
30	g	shellac

Drop some 665NV milk chocolate into the drum so that the banana pieces do not slip while the drum is rotating. Place the banana pieces in the drum and start the rotation phase. Start the coating process by adding the milk chocolate at 40°C into the drum quickly, a small amount each time. The air flow should be at 5°C for a better and quicker crystallization of chocolate. This is a particularly important phase, as the sooner the banana is coated, the less humidity it will retain.

This process should be repeated until all the amount of milk chocolate has been poured.

Heat and cool the inside of the drum, with hot air and cold air, as many times as necessary in order to give our dragées the desired round shape. In this case, our intention is not to make them completely round, but just to round the sides so that they resemble stones.

Cool the dragées completely once shaped. Apply some of the shellac. Add the silver powder before the shellac is totally dry. Apply a last layer of shellac in order to fix the silver powder properly. Remove from the drum when the shellac is completely dry.

Operation mode. Timing and processes

00:00 Coating phase starts. 5 seconds On/ 10 seconds Off, air at 5°C (decrease pressure to 2 bar)

00:20 During the coating process, parameters are modified. 10 seconds On/ 25 seconds Off, air at 5°C (increase pressure to 4 bar)

02:00 Round the dragées. Heat with the air to give a round shape, air at 50°C. And cool again with air at 10°C.

02:35 Apply shellac. If possible, add shellac with spray, with air at 15°C.

03:17 Apply silver powder.

03:19 Apply a last layer of shellac to ensure perfect fixation.

03:22 Remove the dragées. The drying phase of shellac has finished. The dragées are ready to be stored.

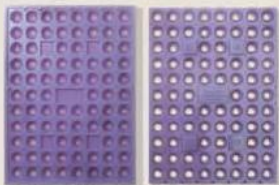


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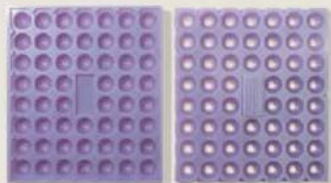
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Coconut-cream layered cake with
molded pearls by Pastry Chef
Jimmy MacMillan, JMPurePastry

Photo: Anthony Tahlier

ingredients

500	g	Fizzy (effervescent product)
4000	g	3W2NV Callebaut white chocolate, tempered
8	g	silver coloring powder
30	g	shellac

Drop some 3W2NV white chocolate into the drum so that the Fizzy pieces do not slip while the drum is rotating.
Place the Fizzy pieces in the drum and start the rotation.
Start the coating phase by adding the 3W2NV white chocolate at 40°C little by little, a small amount each time, and with an air flow at 5°C thus helping the chocolate to crystallize better and more quickly.
Repeat this process until all the white chocolate has been added.
Heat and cool the inside of the drum with the hot air and cold air as many times as necessary to give the dragées a round shape.
Completely cool the dragées once round-shaped.
Apply some of the shellac. Add the silver coloring powder before the shellac is dry. Apply a last layer of shellac in order to fix the silver powder properly. Remove from the drum when the shellac is completely dry.

Operation mode. Timing and processes

00.00 Coating phase. 5 seconds On/40 seconds Off, air at 5°C (decrease pressure to 2 bar).
00.25 During the coating process, parameters are modified. 10 seconds On/ 40 seconds Off, air at 5°C (increase pressure to 4 bar)
2.40 Round the dragées. Heat with the air to give a round shape, air at 50°C. And cool again with air at 10°C.
3.15 Apply shellac. If possible, add shellac with spray, with air at 15°C.
3.17 Apply silver powder.
3.19 Apply a last layer of shellac to ensure perfect fixation.
3.22 Remove the dragées. The drying phase of shellac has finished. The dragées are ready to be stored.

NOTE: The concepts ON/OFF refer to the seconds that the Spray adds chocolate into the drum, e.g. 5 seconds ON, or the seconds that there is no chocolate addition, e.g. 40 seconds OFF.



FIZZY DRAGÉES WITH WHITE CHOCOLATE



STORAGE

WHEN THE DRAGÉES ARE REMOVED FROM THE DRUM, PASS THROUGH A SIEVE IN ORDER TO SEPARATE ACCORDING TO THEIR SIZE. PLACE THE DRAGÉES IN A CRYSTAL JAR WITH SCREW LID AND GENTLY SEAL. PLACE THE JARS IN A VACUUM MACHINE AND APPLY 100% VACUUM. THIS WAY, WE ENSURE TOTAL VACUUM INSIDE THE CONTAINER AND THEREFORE A LONGER SHELF-LIFE FOR OUR PRODUCTS.



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He is one of those versatile professionals, with endless resources, prepared to build and train a professional team, to develop a new product, to give some classes or to prepare varied assorted pastries or chocolates. This only happens when one has solid foundations, when one has learned from the best ones, and when passion still rules one's daily work. Sylvain Leroy, technical advisor chef of the firm Paris Gourmet (New York) defines his own style as simple and focuses on the taste – that is the key. As he says, one should not cease from working and experimenting on an epicurean's palate.

OUR FINAL GOAL IS TO REACH OUR CUSTOMERS' PLEASURE AND DELIGHT, AND THERE ARE NO VALID SHORTCUTS FOR THAT.

I decided to become a pastry chef in memory of my Mom, she was an amazing baker and made wonderful goodies which I enjoyed when I returned home from school - so it was a tribute to her. We always went to beautiful patisseries and had pastry and hot chocolate, so I identify excellent pastry with my mother. I eventually apprenticed for Jean Roger Lenne at Patisserie Schaetjens in Amiens in 1979 who became a great mentor to me, who happened to own one of these wonderful shops I visited with my mother.

Teaching is fascinating. I really love to teach, I'm always analyzing how to put value into my classes so that practicality can be passed onto my students. Making a valuable impression, mentoring and sharing my passion for pastry are all factors in my style of teaching. I hope my students ARE fascinated and inspired by pastry and our exchange is a positive, impressionable one. I've also had the opportunity of travelling and meeting chefs throughout the world.

My style is very simple, straightforward flavors, more classic, and my foundations are always simple. Learning

to make a good foundation or base allows you to build a great and interesting dessert. A lot of my concept derives from my childhood impressions of pastry. I only use the best ingredients. I'm totally a chocolate man, a chocoholic.

The most important thing is the passion. A true passion for the industry and taste or good palate is key, the palate of an epicurean. They should have patience and the willingness to learn. Becoming a good pastry chef takes time to build, you need experience and that takes time. You have to experience and experiment, there are no shortcuts, after 30 years, I'm still building and learning from others.

I've seen so much growth and have had the opportunity of meeting and collaborating with so many top American pastry chefs. This of course had come from that gradual building, education and learning from cultures universally, not just French pastry chefs. It all comes back to this passion I speak about and the willingness to learn.

“pastry has no shortcuts”

cacao nibs dacquoise

250	g	egg whites
200	g	granulated sugar
150	g	almond flour
200	g	granulated sugar
75	g	flour
50	g	chocolate nibs, roasted

Whip the egg whites and the granulated sugar. Mix the 4 last ingredients together.

Fold the two mixtures together then pipe inside a ring, dust with powdered sugar and bake at 350° F for about 15 minutes.

gahara vanilla crème brûlée

1000	g	heavy cream 35%
150	g	brown sugar
240	g	egg yolk
5		Gahara vanilla beans
8	g	gelatin sheet

Warm the cream and pour over the egg yolks previously mixed with the sugar. Add the gelatin soaked and drained, and cook this mixture to 82 – 85°C. Strain through a chinois to stop the cooking process, briefly mix with hand mixer and cool rapidly. Pour into molds while still runny.

light royal 64% chocolate mousse

500	g	milk
1000	g	whipped cream to soft peaks
610	g	cacao Noel Royal chocolate 64%

Boil the milk and add the gelatin soaked and drained. Pour the hot liquid over the dark chocolate. Fold the whipped cream. Pour out immediately.

chocolate glaze

300	g	Milk
150	g	Heavy Cream 35%
100	g	Sugar
100	g	Pastry Glucose Syrup
500	g	Cacao Noel Dark Coating
550	g	Cacao Noel Noir 72% Couverture

Boil the milk with the cream, sugar and glucose. Make a ganache by gradually pouring this mixture over the couverture and coating chocolate. This type of glaze retains its supple, glossy texture; use the glaze at 30/40°C.

ECLIPSE





biscuit sacher

430	g	almond paste 50%
130	g	sugar
210	g	egg yolks
150	g	whole eggs
250	g	egg whites
130	g	sugar
50	g	cocoa powder
100	g	cake flour (grade 45)
100	g	Noel liquor paste 99% Buttons
100	g	83% butter

Mix almond paste with sugar gradually adding one by one the egg yolks and whole eggs. Mix egg whites with sugar and beat to a meringue. Sift the cocoa powder and flour. Melt the cocoa paste and butter then mix a small portion of the egg white meringue into cocoa paste and butter ... mix to achieve nice texture. Add the almond paste-egg-sugar mixture and then add the sifted cocoa powder-flour. Finally add the rest of the meringue.

cocoa nibs cream

180	g	chocolate nibs
375	g	milk
375	g	heavy cream
180	g	egg yolks
18	g	gelatin sheets
600	g	whipped heavy cream

Roast the nibs at 320°C for 10 minutes. Boil the 375 g cream and add the nibs right from the oven. Infuse for 10 minutes and strain nibs from cream. Cook to 85°C, add gelatin. Cool to 35°C, add cocoa nibs cream base and fold in 600g whipped heavy cream.

chocolate custard cream base

500	g	milk
500	g	heavy cream
200	g	egg yolks
200	g	sugar
620	g	Noel Noir 72% Couverture Buttons
900	g	whipped heavy cream

Make custard cream base (strain) and mix in chocolate. Reserve and cool to 50°C.
Assemble cake and finish with a mirror glaze.



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DANI GARCÍA

Dani García, from Málaga, is probably nowadays' most renowned chef in Andalusia. HIS CUISINE IS DEFINED BY THE CONTRASTS BETWEEN THE TRADITIONAL ANDALUSIAN RECIPES AND THE MOST RADICAL AVANT-GARDE TECHNIQUES. At this junction, a type of cuisine is forged which has placed him among the greatest cooks in

Spain, with the most important awards in the country. Also, he regularly attends international congresses, especially because of his work on liquid nitrogen and other revolutionary techniques. From his flagship, the two-Michelin-starred restaurant Calima in Marbella, he started to build his bright career already in 2005.

The savory world is part of his natural habitat, and therefore he recognizes he is not going to play at being a cook of the sweet when he really isn't. His desserts have evolved more slowly; however, they have eventually gained weight in three great phases. In the first one, there are numerous rich desserts, most of them inspired by childhood and typical Andalusian desserts. 'Five-cereal baby food', 'Milk and cookies', 'Pestiños and Torrijas', all of them baroque, were also present while working at restaurant Tragabuches. This is how we get to his second phase, especially based on landscapes, in which he finds an interest in recreating local landscapes rather than immediately Andalusian flavors. 'Full moon', which represents one of the most usual night images in Marbella; 'Iceberg', a tribute to Sierra Nevada; and 'Torcal de Antequera', dedicated to a famous natural park in Málaga, are just some examples of his desserts during this phase, some of which can still be found in the menu. During the current phase, his aim is to transfer the same game as that of the savory side to the sweet one, to create a "highly amusing sequence" —as he likes to say— through four or five sweet appetizers and two or three desserts. This sequence breaks with the pattern that usually rules the serving of desserts in restaurants, which starts with acidic flavors and finishes with chocolate. Moreover, the synergy between sweet and savory allows what is conceived as a sweet appetizer to head the menu as a savory snack, and vice versa. The sweet appetizer presented below, 'silk worms', belongs to a series of 'divertimentos' to come soon, such as ganache-filled butterflies and ice cream chess pieces. Thanks to the sweet cuisine, Dani discovers that he can start playing with the customer in a way as exciting as when working with the savory one.



SWEET DIVERTIMENTOS







SILK WORMS

TORCAL (40 units)

chocolate cream

175	g	cream
175	g	milk
75	g	invert sugar
175	g	egg yolks
4	u	gelatin sheets
380	g	Manjari 64% couverture
975	g	semi-whipped cream

Heat the milk, cream and invert sugar, pour over the egg yolks in a bowl and mix well. Place over the heat again while continuously stirring with a wire whisk until the mixture reaches 85°C. Add the gelatin, previously soaked, and dissolve. Pour the mixture over the chocolate and stir to a homogeneous mixture. Cool down to 35°C and mix with the semi-whipped cream with the help of a spatula. Pipe the chocolate cream on a tray with a Rhodoid sheet, place another Rhodoid sheet on top and gently press to 5-cm-wide disks. Freeze.

orange cream

1000	g	orange juice
225	g	egg yolks
250	g	sugar
40	g	corn starch
7	u	gelatin sheets
4	u	orange zest
750	g	semi-whipped cream

Heat the orange juice and pour over the egg yolks, sugar and corn starch previously mixed together in a bowl. Return to the heat while continuously stirring with a wire whisk to a thick texture. Add the gelatin, previously soaked, and dissolve. Strain and add the zest. Cool down to 35°C and fold in the semi-whipped cream with the help of a spatula. Proceed as for the chocolate cream. Freeze.

vodka candy

(40 candies)

750	g	sugar
250	g	water
150	g	vodka
2500	g	corn starch
300	g	cocoa butter

Make a syrup by cooking the water and sugar to 110°C. Gently pour over the vodka in a metal bowl. Cover with a kitchen towel and leave to rest for 15 minutes. Carefully pour the mixture five more times, the last one over a squeeze bottle.

Prepare the boxes in the drying oven one day in advance. For this, the corn starch needs to have been dried for some weeks, and the day before to the preparation of the candies, sift the corn starch over the box and level out as much as possible.

Following this, make the necessary hollows in the box with the help of a mold, keeping a reasonable distance, and reserve some corn starch to cover the hollows later on. With the squeeze bottle, fill the hollows one by one and sift corn starch over each one until well covered. Place in a drying oven at 42°C for 8 hours. Carefully remove the candies and leave to cool at room temperature. Clean off the excess starch with a brush, leave to rest and spray with cocoa butter to make them impermeable. Store in a dry, cool place.

chocolate spray

400	g	Ivoire white couverture
400	g	cocoa butter
4	g	black-coal coloring

Melt the chocolate and butter, mix and add the coloring. Fill the deposit of the spray gun with it and keep in the drying oven at 40°C until needed.

ASSEMBLY OF 'TORCAL'

Melt some glucose and fill a piping cone with it to use as glue. First, place a disk of chocolate cream, fix with a glucose button and place a disk of orange cream on top, again apply a glucose button and extremely carefully place the candy pressing just as needed. Finally place another disk of chocolate cream. Store in the freezer so that it stabilizes before being sprayed. Leave to thaw in the refrigerator.

hazelnut 'turrón'

250	g	hazelnut praliné
900	g	roasted hazelnut
50	g	Alpaco 66% couverture
125	g	Tanariva Lactée 40% milk couverture
30	g	milk powder
2	g	Maldon salt
3	g	cinnamon powder

Once the hazelnut have been roasted and cooled, combine with the praliné and melted chocolates. Add the salt, cinnamon and milk powder and leave to set for 1 hour. Grind little by little to a texture similar to that of earth, like the landscape of Torcal that is to be reproduced. Keep aside until the assembly.

orange streusel

250	g	butter, softened
200	g	sugar
50	g	muscovado sugar
250	g	flour
187	g	almond powder
		orange zest
15	u	drops of orange flower water

Combine the butter and sugar and mix well. Add the flour and almond powder, previously sifted, and finally the orange zest and orange flower water. Chill in the refrigerator overnight. Cut into small dice and bake at 160°C until crunchy.



EL TORCAL DE ANTEQUERA, TIME-ERODED STONES, MANJARI 64 % CHOCOLATE, ORANGE AND VODKA CANDY

orange base cream

100	g	sugar
90	g	egg yolks
16	g	corn starch
360	g	orange juice
40	g	lemon juice
1/2	u	gelatin sheet

Mix the sugar, egg yolks and corn starch in a bowl. Heat the orange and lemon juices and pour over the bowl while stirring. Heat the mixture until it thickens, remove from the heat and add the gelatin, previously soaked, strain and chill.

orange powder and mint powder

orange zest
mint leaves

Separately leave to dry the orange zest and mint leaves in a drying oven for the necessary time. Grind in a food processor; again separately until obtaining the orange powder and mint powder.

FINISHING AND SERVING

IN THE CENTER OF A SLATE, PLACE A SPOONFUL OF ORANGE BASE CREAM, THEN PLACE THE 'TORCAL', COVER THE BASE WITH SOME 'TURRÓN EARTH' AND SPRINKLE WITH STREUSEL. FINALLY ADD ORANGE POWDER AND MINT POWDER.

Comment

This is our first dessert whose appearance resembles that of a certain landscape. It is inspired by an area in Málaga especially beloved to us due to its orography. Besides, this is a very peculiar recipe as two very old techniques have been combined in it: we were taught the first one by Paco Torreblanca, the candies, a really curious technique with which a syrup containing alcohol is crystallized with the help of corn starch. This is how a kind of crystal spherification is created and then a very thin candy, filled with liquid, is formed. The second technique is the spray gun. Since the dessert is gray, and lies on the frozen 'torcal' mousses and the sprayed micro-particles, a beautiful effect is achieved, resembling the eroded stones in this typical area of Málaga.

SILK WORMS



strawberry worms

50	g	strawberry juice reduction
150	g	strawberry juice
55	g	TpT syrup
11	g	albumin powder
0.1	g	Xanthan

Blend strawberry until 1,150 g is obtained, take out 150 g of juice and keep aside. Reduce the remaining liter to 50 g.

Combine the strawberry juice, strawberry reduction, syrup and albumin powder and puree with a hand blender. Add the Xanthan and leave to set for 24 hours.

Whip in a mixer fitted with the whisk attachment and pipe onto containers for the drying machine. Leave to dry for 24 hours at 55°C. Remove from the drying machine and store in a plastic container with silica gel.

Capri cheese crémeux

100	g	Capri cheese
50	g	cream

Heat the cheese and cream until the cheese has dissolved completely. Puree in a food processor for a few seconds and pass through a fine chinois. Transfer to a siphon with two cartridges. Store in refrigerator.

FINISHING AND PRESENTATION

INSERT THE CHEESE CRÉMEUX INTO A STRAWBERRY WORM WITH THE HELP OF A NEEDLE, WHICH SHOULD BE ATTACHED TO THE SIPHON. MAKE SOME COTTON CANDY AND WRAP THE WORM IN IT. PLACE ON TOP OF THE LEAVES.

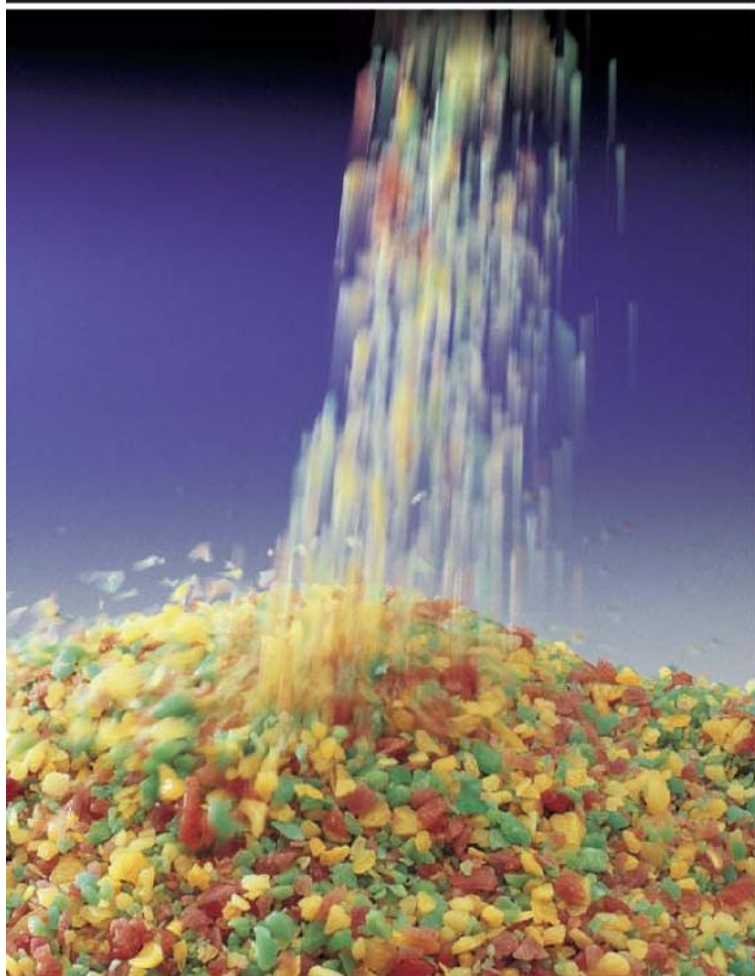


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JEROME LANDRIEU

MIGNARDISES

The director of Barry Callebaut's Chocolate Academy in Chicago, Jerome Landrieu, returns to So Good.. magazine with a proposal included in the Mignardises section. Since these specialties are usually served after a meal, and come along with coffee, they should fulfill some major requirements, such as their recommendable lightness. IN THIS CASE, LANDRIEU OPTS FOR REFRESHING THE SWEETNESS OF WHITE CHOCOLATE AND THE FAT CONTENT OF BUTTER WITH CITRUS FRUITS LIKE LEMON AND YUZU. An airy cardamom meringue crowns this masterly, irresistible treat, in which the three conditions this master demands in all his work merge – passion, view and personality.

Photos: Paul Strabbing





YUZU CARAMEL WITH A CARDAMOM MERINGUE

lemon and yuzu caramel

24	g	yuzu zest
667	g	sugar
1.5	g	baking soda
106	g	lemon juice
106	g	yuzu juice
167	g	butter 83%
417	g	white chocolate Blanc Satin 29%
133.5	g	cocoa butter 100%

Mix together yuzu zest and sugar. Reserve in refrigerator for 24 hours.

Mix together lemon juice, yuzu juice, baking soda and butter.

Add yuzu zest and sugar mixture, bring to a boil. Cook to 122°C/252°F.

Pour citrus mixture over chocolate and cocoa butter. Mix together and blend with immersion blender.

Cast in frame. Allow to crystallize for 12 hours. Cut as desired.

cardamom meringue

90	g	water
30	g	fresh lemon juice
2	g	cardamom, whole
25	g	egg white powder (pregel albumissimo)
65	g	sugar
40	g	fresh egg whites

Combine water and lemon juice. Bring to a boil.

Crush cardamom and infuse in water and lemon juice mixture for 15 minutes. Strain.

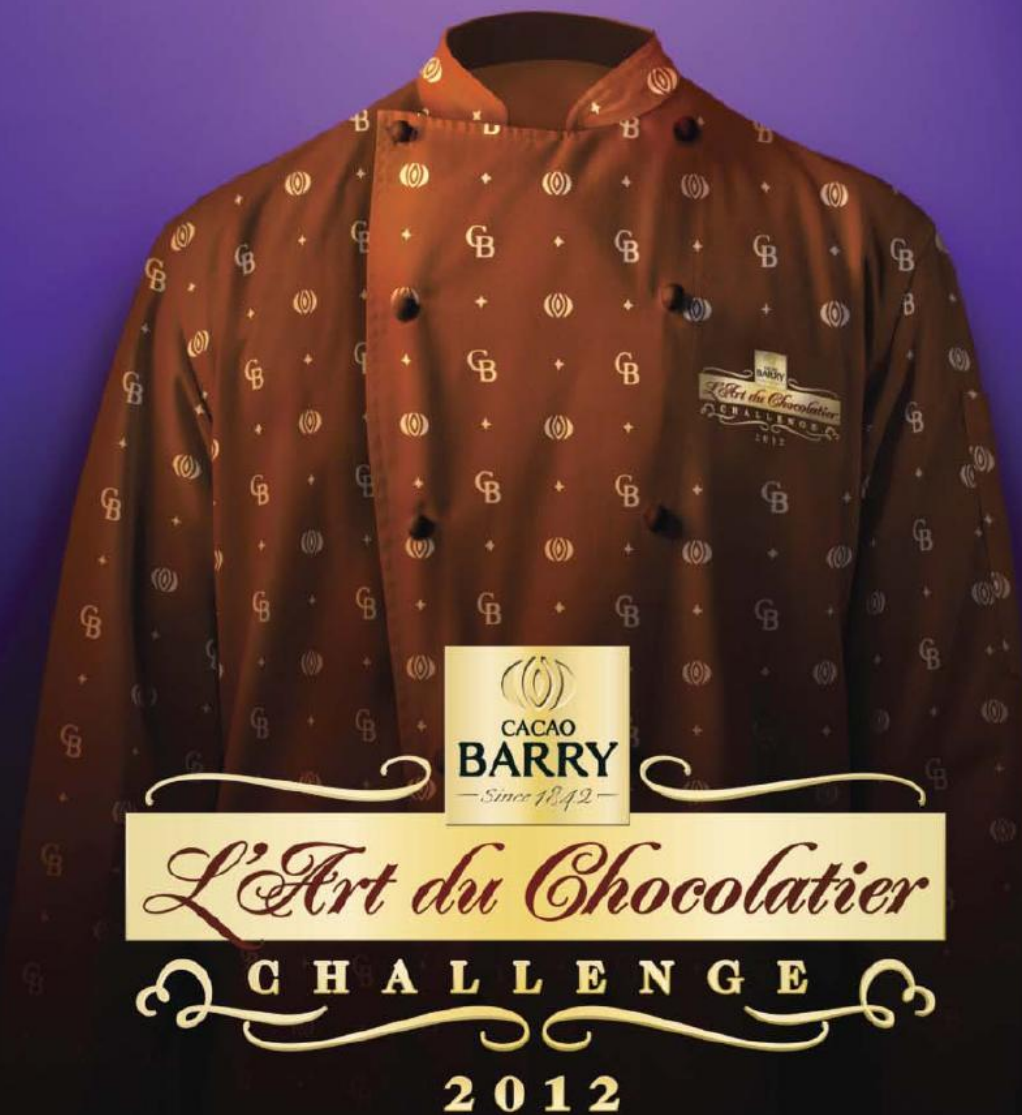
Hydrate egg white powder with infusion in cooler for 15 minutes.

Add egg whites to mixture. Whip and add sugar in stages.

Whip to full volume. Add small drops of yellow food coloring. Pipe meringue, sprinkle with green sugar and place in dehydrator.

When dried, reserve for assembly.





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ANDRÉS LARA

A SMALL TRIBUTE TO CHOCOLATE

ANDRÉS LARA RESTORES THE UNIVERSE OF PLANTATION IN TROPICAL COUNTRIES THROUGH THE FLAVOR AND AROMAS OF ONE OF THE MOST RENOWNED COUVERTURES IN INDONESIA, KENDARI. *Images from a world hidden behind each chocolate bar and which stays alive in popular imagery and in the prestige chocolate has nowadays gained among the professionals. Cigars, chocolate and a luxuriant vegetation add up, rather than rest, in that nostalgic picture of inventiveness during the colonial years, a land-owner's way of life that was part of the landscape in the countries between the tropics.*

Also open to the influences from his surroundings, Lara gathers in this dessert the rich variety of spices from Asia, where restaurant Iggy's, his current workplace in Singapore, is located.





PLANTATION. NUANCES OF SPICE AND FRUIT

chocolate brown butter biscuit

180	g	brown butter
180	g	Kendari noir 65%
80	g	almond flour
72	g	T-55 flour
18	g	cornstarch
180	g	egg whites
180	g	sucrose
2	g	salt

First make brown butter, then mix with melted chocolate. Thermomix all dry ingredients and reserve. Whip a meringue with egg whites, sugar and salt. Quickly whisk dry into melted chocolate, then fold in meringue. Bake at 165°C.

pistachio ice cream

850	g	milk
400	g	cream
120	g	invert sugar syrup
280	g	dextrose
50	g	yolks
50	g	sucrose
10	g	stabilizer
160	g	Iranina pistachio paste
80	g	milk powder

Mix all dry solids together. Warm milk and cream to 40°C. Add dry ingredients. At 60°C add homemade Iranina pistachio paste. Pasteurize to 85°C. Cool to 4°C, and mature overnight.

port blackberries

130	g	port
10	g	sucrose
2.50	g	cinnamon
150	g	whole blackberries

Bring port, sucrose and cinnamon to a boil. Pour over blackberries and infuse. Pour over fresh blackberries. Allow to marinate for 2 to 3 hours.

caramelized puffed rice

70	g	puffed rice
70	g	sucrose
21	g	water
3	g	butter

Bring sugar and water to 118°C. Add puffed rice. Cook until light caramelization, add butter, and cast onto silpat. Cool and put away in airtight box.

kendari sichuan cremeux

200	g	milk
125	g	cream
63	g	yolks
50	g	invert sugar syrup
263	g	Kendari noir 65%
5	g	Sichuan pepper (Szechwan Pepper; ground)

Infuse Sichuan pepper into milk and cream. Add invert sugar syrup and egg yolks and cook to 85°C like an anglaise. Emulsify into chocolate. Reserve in refrigerator.

kendari pistachio gianduja

200	g	Kendari 65%
264	g	pistachio paste
5	g	maldon salt
100	g	base
70	g	caramelized puffed rice

Melt chocolate to 45°C. Add pistachio paste. Crystallize or temper on marble to 23°C. Mix with puffed rice, and maldon salt. Reserve in airtight container.

chocolate plaquets (rectangles)

(20x30 rhodoid sheet)

130	g	Kendari noir 65%
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Crystallize or temper chocolate. Spread onto acetate sheets. Scale 130 g chocolate for one 30x20 sheet of acetate. Cut out rectangles, 2 mm x 4.5 mm.

others

sudachi lime, cut raw and thin on plate
pomegranate seeds
sudachi slices
oba flowers
purples shiso



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seeking CHOCOLATIER OF THE YEAR 2012



L'Art du Chocolatier Challenge 2012 is a new annual competition promoted by Cacao Barry and the Chocolate Academy in Chicago with director Jerome Landrieu as its head. The aim is to appoint the best chocolatier of the year and encourage creativity and artistic design in patisserie and chocolate.

The twelve finalists, selected in advance by the organization, will compete the weekend of May 12, 2012, and will submit their two finished gâteaux de voyage and two containers of spreadable paste the morning of the final round. The gâteaux de voyage and spreadable pastes must be identical to the ones submitted for the finalist selection. Finalists also will have six hours to prepare their original chocolate pastry, chocolate tablet and tabletop showpiece. Renowned pastry chefs will evaluate the items based on the published judging criteria.

The Grand Prize winner will be announced on the last day of competition and will receive \$4,000, a Chicago Barry Callebaut Chocolate Academy class coupon, round trip airfare to Chicago plus accommodations, a shared feature in a leading food industry trade publication, and a signed copy of Ramon Morato's book "Chocolate." Awards and prizes also will be awarded to second and third place winners.

www.LArtDuChocolatier.com

ibatech 2012 EXPANDING PATISSERIE WITHIN TURKEY

Istanbul is one of the most fascinating European cities, as both Western and Middle-Eastern cultures merge into one. For that reason, this Turkish metropolis shows itself to be the ideal meeting point where to gather the offer of the pastry and bread industry from both sides of the Bosphorus. This meeting point is, undoubtedly, the ibatech trade fair, which year after year strengthens as an international event with great opportunities for the sector.

Its next edition will take place from 12th to 15th April 2012, and the organizers are working hard in order to outnumber the 250 exhibitors and 50,000 visitors of the latest edition.

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Jean-Philippe Darcis renews his range of chocolates and macaroons with a new collection that won't disappoint. Chocolate bars in fun, sinuous shapes that vindicate different couverture origins and 10 new macaroon flavors are part of the new range. Darcis accompanies these developments with more modern packaging which extols the corporate image of a company that not long ago also opened a shop in the famous Hotel Marina Bay Sands in Singapore. The Belgian chocolatier updates, in turn, his internet presence with a new design for his website www.darcis.com and reinforces online sales via the website <http://www.chocolat.be/en-be>.

Europain 2012, WITH AMBITION AND MANY CHANGES



In these times of uncertainty and global changes, it is imperative to upgrade and demonstrate a strong performance that responds to the needs of the future. This is what the organizers of Europain (Paris, from 3 to 7 March, 2012) have done. They updated this international exhibition by giving it a new, ambitious drive.

Organized for the first time by GL Events (the same ones behind the Sirha trade fair and events like the World Pastry Cup), this historical bread industry meeting point hopes to take the definitive step to build bridges between patisserie, ice cream making, and catering. In short, the organization changes and with it the fundamental aspects of the exhibition space distribution or planning parallel activities.

Aimed at the professional, the fair will host the European final of the World Pastry Cup and the international final of the increasingly consolidated Sweet Arts World, organized by the firm DGF in which teams of male and female pastry chefs will compete.

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popular campaign for PUFF PASTRY AND MACAROON



While in France the consumer is clear about the added value of an artisanal pastry making, the French professionals are not satisfied and continue efforts to promote all the different patisserie specialties. It is for this reason that in recent years there have been promotional initiatives that seek prestige and relaunch specialties like macaroons or millefeuille. The last of these initiatives has been precisely the Month of Millefeuille, an ambitious project that involved hundreds of confectioners and bakeries across the country. They adapted their shop windows for a month to promote their millefeuille and to also offer three new individual puff pastry recipes devised by the organizers of the initiative. The millefeuilles are the Fruity (crème pâtissière with a light berry flavor), the Pear croc (pear, cocoa and a cookie croustillant) and Vanilla croc (vanilla and chocolate with an elegant touch of crunch). As for the macaroon, it does not star in a month long event, but it does have an annual day, the next already scheduled for March 20, which already has over one hundred shops throughout France. This event features a social aspect (part of the revenue goes to an association that studies rare diseases) and backed by the prestigious Association Relais Desserts.

Singapore GETS READY FOR THE FHA 2012

Singapore has one of the most relevant events devoted to the food industry at an international level – the Food Hotel Asia trade fair (FHA 2012) which, from 17th to 20th April, will show a great offer from the food, restaurant and pastry industries. The figures speak for themselves. The organizers already consider an increase in the exhibition area of up to 85,000 square meters so as to gather approximately 2,600 companies from 65 countries and over 40,000 professional visitors.

Besides, this great trade fair will stand out after holding one of the most important contests in the continent – the Asian Pastry Cup. Out of this competition, the short-listed Asian teams for the World's Pastry Championship 2013 will be chosen.

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Moulds for flowers



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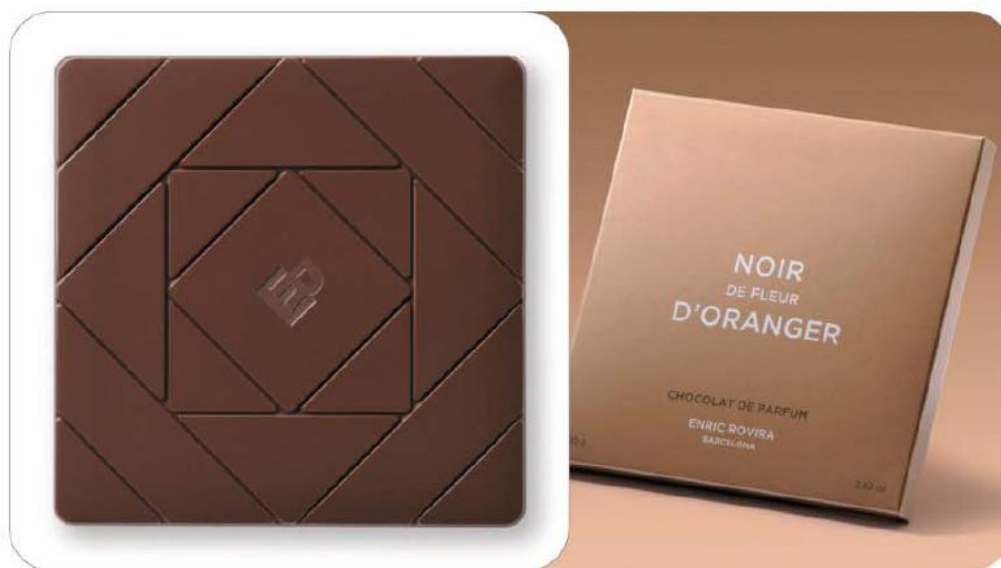


Rovira NOW EXPLORES NATURAL FRAGRANCES

Enric Rovira has long created new products in collaboration with experts and artists from other areas outside the chocolate and patisserie industry. And the results couldn't have been better, with the launch of assortments that have started

trends. Thus, from the partnership between the master chocolatier and the perfume genius, Dario Sirerol, comes the Parfum Collection, chocolates made with the finest natural fragrances and the most appropriate dark chocolate for each.

Sirerol, who has also worked for Ferran Adrià, returns once again into haute cuisine thanks to Rovira's support. The collection combines fine bars of 60% cocoa dark couverture with Bulgarian rose essential oil (Noir de Rose), Egyptian jasmine (Noir de Jasmin), French lavender (Noir de Lavande), and finally in combination with orange blossom essential oil from Tunisia (Noir de Fleur d'Oranger).



weekend ÉCLAIRS



Fauchon maintains a close relationship with one of the star specialties of French patisserie — the éclair. Such close relationship resulted in his Éclairs Weekend, which each year is better received. There was the chance to see and taste fifty different éclairs in the latest edition. Some of the versions created since 2003, and not commonly found in shops, were even updated. Among these reissues, the rose Éclair, the Gioconda Éclair, or the Brigitte Bardot Éclair attracted attention.

In addition, Fauchon took the occasion to launch a new edition of the cake, which combines the flavors of chocolate and guava, and decorated with black lightning. This is a play on words, since in French éclair also means lightning.

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WHEN COOKING BECAME SWISS.

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Vocational training is essential so that trades like patisserie keep their health in good conditions. For that reason, it is necessary that contests like 'WorldSkills' are regularly held. This contest resembles some kind of professional Olympics, in which hundreds of young students from all over the world meet.

During this competition, the level of the students in over forty different trades –from web design to hairdressing or the automobile technology- is tested; and, of course, patisserie is specially taken into account. In fact, and during the latest edition held in London, a total of 18 promising students from countries like Canada, France, Brazil, India, Spain, Japan or the USA took part. Finally, three gold medals were awarded: to Alexis Bouillet (from France, with the highest score), Stefan Lubinger (from Austria) and Mirina Ueno (from Japan).

how to choose THE RIGHT PACKAGING FOR CHOCOLATE ?



The added value that packaging has in the chocolate industry is nowadays an evident fact to be taken into account, since packaging has turned out to be an excellent communication tool through which the image and value of a brand can be transmitted. For that reason, the research done by the managers of the Salon du Chocolat in Paris is highly interesting. In it, six successful trends are proposed which can assist a chocolatier to choose the perfect packaging for their products. The six trends include the ecological packaging (which opts for sustainable development and recycled materials), the interactive packaging (based on new technologies such as 3D), the natural packaging (which goes for the classics), and the one-by-one packaging (personalized so as to avoid standardization).

It is no coincidence that these six trends match up with today's buying habits, with everything which catches the customer's eyes and leads them to fulfill their expectations before buying.

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Ramon Morató takes chocolate to Harvard

CHOCOLATE BECOMING A MOST INTERESTING MATTER FOR A PRESTIGIOUS INSTITUTION LIKE HARVARD UNIVERSITY IS, UNDOUBTEDLY, AN IMPORTANT FACT FOR THE CHOCOLATE SECTOR AND PROFESSIONAL PASTRY. *That is what actually happened last September when Ramon Morató was invited by this university to give two speeches and some practice workshops in its majestic premises in Cambridge, Massachussets.*

These events took part during the 'Science & Cooking' course and were held at the Science Center of the Harvard School of Engineering and Applied Sciences. Due to the good turnout (around 600 people), the room exceeded the permitted capacity and another parallel room had to be arranged so that people could follow the speech.

The first speech was open to the general public and was simultaneously broadcasted on the Internet. The rest of activities are part of the second edition of a four-month course exclusively reserved to Harvard students, with the participation of food industry experts and worldwide famous chefs.

The project emerged from the close collaboration between the Alicia Foundation and Harvard, where a representation of the most prestigious Spanish chefs, captained by Ferran Adrià, come every year to give speeches about science and cooking.

Currently, Ramon Morató is in charge of the Chocolate Academy and TA (Technical Advisor) of Cacao Barry in Spain. Morató's speeches, with the title 'The Many Faces of Chocolate', were intended to show the relation between temperature and chocolate in the varied uses and applications of this product.

During the presentation, Morató, together with Mateu Closa, explained the most common techniques to work chocolate in detail, such as tempering, emulsions, the spraying technique on cold surfaces or the thermal shock on frozen surfaces. And he proved that it is the temperature the factor which determines the countless possibilities chocolate offers.



THE IMPORTANCE OF TEMPERATURE IN THE APPLICATION OF CHOCOLATE IN BAKED PRODUCTS

For this article, we have chosen a base recipe which will help us as an example.

The main focus is not on the recipe itself or on exhibiting a creative dessert, as this is a basic recipe widely known among professionals. The real focus is to show how temperature has an effect on the product during its preparation and baking, especially when working with ingredients which consist of solid fats such as chocolate and couverture. So for this we took as base recipe that of Molten Chocolate Cake, a clear example of how a product can change according to how cooked it is and the difference of the temperatures inside and outside.

So as to show these different phases in a didactic way, we have used a thermographic camera, provided by Testo Instruments.

The 'chocolate' flavor can be incorporated into a cake in two different ways:

1. Incorporated in the dough (couvertures, chocolate or cocoa powder).
2. Suspended in the shape of coins (couvertures and chocolate).

1. Incorporated in the dough

Couvertures and chocolate

One thing to bear in mind when incorporating couverture into a dough is the fact that it contains cocoa butter, which is a solid fat at room temperature bound to crystallize (harden) if the resulting temperature of the product is too cold, thus thickening the mixture and causing possible problems regarding the texture of the emulsion.

Moreover, if the emulsion had some air incorporated, as it is the case of a large number of cakes, there would also be a subsequent loss of this airy texture, a problem which is similar to the one we find when making a classic chocolate mousse recipe.

This is why it is so important to know that the melting point of cocoa butter, which is the fat contained in the couverture or chocolate we are using, is 35°C approximately.

Couverture should always be added in a liquid state, melted and at about 40/45°C, and as an emulsion together with the different liquid ingredients which take part in the recipe, such as eggs, egg whites, milk, etc.

Every time we make a cake to which either couverture or chocolate has been added, we should verify that the final temperature of the emulsion base is at least 35°C (as shown in the picture).

As for the amount of couverture or chocolate recommended when making cakes, this can range between 16 and 20% approximately depending on the desired product.

Cocoa powder

If cocoa powder is incorporated into a dough, and unlike couvertures, there are no specific recommendations regarding temperatures as it is a solid element.

We recommend sifting the cocoa powder when incorporating it, better if mixed with part of the solid ingredients (flour, nut powder, etc.)

The recommended amount of cocoa powder ranges between 5 and 8% of the total recipe. This value is suitable for cookies, cakes, doughs, and so on.



There are different types of cocoa powder in the market. According to their cocoa butter content, whether alkalized or non-alkalized, the most appropriate for the desired recipe should be chosen.

2. Suspended in the dough

The correct arrangement of the chocolate coins in a dough will depend on the viscosity of the latter; the relation among the ingredients and whether it has been aired or not. We will use chocolate or couverture coins of the desired size, which should be incorporated into the dough before baking it. It is essential to remember that they should be added when the dough is at a temperature lower than the melting point of cocoa butter; otherwise the coins will partially melt and color the dough, which will give the final product an unpleasant appearance. Experience shows us that the amount of coins needed for most recipes ranges between 10 and 15% approximately.

What happens inside a dough while being baked?

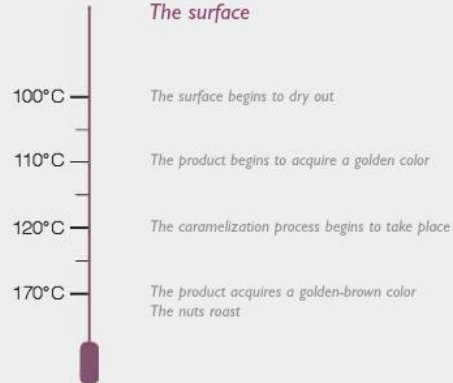
We could state that a large number of basic pastry recipes are always made up of the same 'actors' in different proportions: sugars, fats, flours and eggs. Therefore, we can say that what happens on the surface and inside a brioche dough when baked is similar to what happens in cookies, cakes, cupcakes, etc.

However, the main variants which will have an effect on the final result are the following:

- The formula of the product
- Whether the product is aired or not
- The type of material used for baking
- Temperature and type of baking
- Percentage of evaporation of the dough
- Final temperature inside the dough

These charts give a general view of what happens on the surface and inside a dough during the baking phase.

The surface



The inside

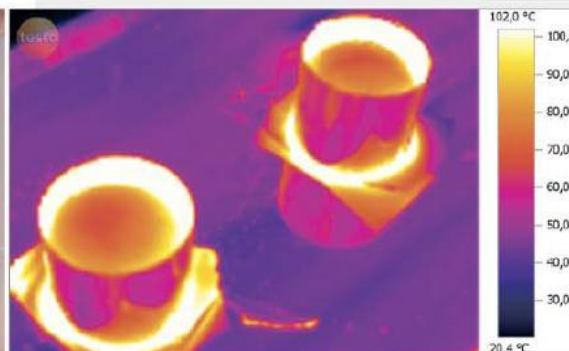


Our Molten Chocolate Cake is a clear example of a cake with couverture incorporated in the dough.

MOLTEN CHOCOLATE CAKE

120	g	70% cocoa Fleur de Cao dark couverture
20	g	100% cocoa Grand Caraque cocoa mass
120	g	fresh butter
120	g	sugar
200	g	pasteurized eggs
60	g	flour
0.5	g	salt

1. Melt the couverture and cocoa mass to 45-50°C approximately.
 2. Separately, melt the butter to 35°C.
 3. Combine both.
 4. Dissolve the sugar in the pasteurized eggs together with the salt.
 5. Make an emulsion combining the melted couverture, cocoa mass and butter with the liquid part.
 6. Verify the final temperature is above 35°C.
 7. Finally fold in the flour and pipe about 100 g of dough into the molds.
 8. Store in refrigerator for about 4 hours.
 9. After 4 hours, put in the oven.
- The temperature of the oven should be 200°C approximately, and the baking time about 10 minutes. All this depends on the mold size, its material and the type of oven.



Comments

At the end of the baking phase, the inside is at 38°C approximately, as shown in the picture.

If we observe the chart which shows the transition of temperatures, we will see that hardly anything has happened inside the cake at 38°C; just the fat contained in the couverture has experienced a change, as well as the cocoa paste and butter which have melt due to a temperature higher than 35°C, which is the melting point of the cocoa butter contained in the couverture and cocoa mass.

However, the inside of the cake has not reached values in which coagulation of eggs or gelatinization of flour starch happen. Therefore, when breaking the cake we observe a completely liquid; runny interior:

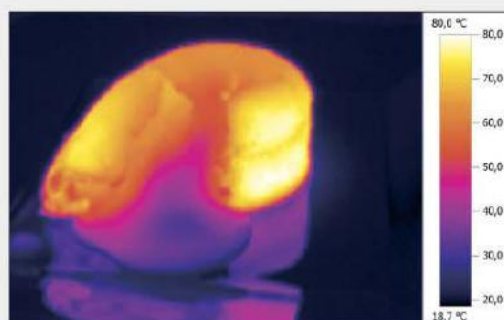
In conclusion, this cake has only been partially baked. If baked for a few more minutes, the entire dough would be firm, reaching a final temperature of 93/94°C in the core of the product.

This cake is similar to Michel Bras's famous coulant, with the difference that ours is obtained from one dough, whereas Bras's consists of a double dough: a cake and a ganache-like filling inserted during the preparation.

For this preparation, it is essential to use either pasteurized or extra fresh eggs in order to avoid any health risks.

With the help of the thermographic camera, we obtain spectacular images which allow us to perfectly appreciate the different temperatures in the core and the surface right after baking the cake, before slicing it and after it has been sliced.

To sum up, knowing how the chocolate is affected by the temperature it is exposed to in each phase allow us to handle the product more safely and offers us a wide range of possibilities and applications both in the chocolate and pastry industry in general. It is temperature which therefore determines 'The Many Faces of Chocolate'.



TASTING TEMPERATURE?



Thermography

Thermography is a system of measuring the superficial temperature of objects based on the infrared radiation. Thermographic cameras can turn infrared radiations into electric signals and therefore make them visible.

Through these images, we can observe the different changes in temperature which happen during the chocolate tempering process.

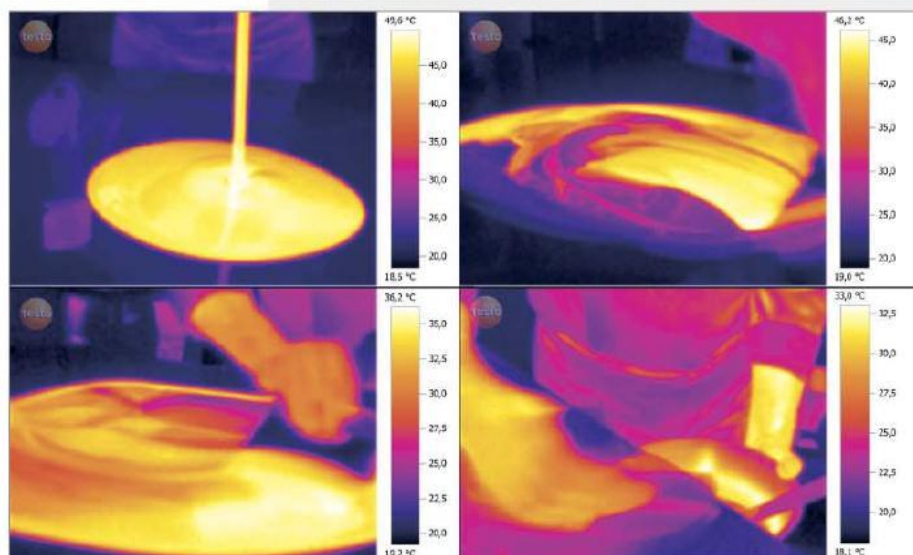


FINISHING AND PRESENTATION

SILVER LEAF

RED CHOCOLATE TUILE

30 RESERVED CONFIT CRANBERRIES
ON A CHILLED 10-INCH ROUND DES-
SERT PLATE, PLACE A RECTANGLE OF
CRANBERRY CONFIT SLIGHTLY OFF
CENTER. TOP WITH A MASCARPONE
FILLED SPECULOOS CRISP. TOP WITH
THREE PIECES MILK MERINUGUE, THEN
A RED CHOCOLATE TUILE AND SILVER
LEAF. DOT THE PLATE WITH THREE SAU-
CES IN A DECORATIVE FASHION. PLACE
A SCOOP OF ORANGE KUMQUAT SOR-
BET ON THE OTHER SIDE OF THE PLATE



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PHOTO: THOMAS SCHÄLER



PHOTO: PHILIP LEAMAN

DOMINIQUE ANSEL BAKERY

funny home away from home

Undoubtedly, he is one of the best professionals in New York, highly respected and recognized. And right at the peak of his career, when he had just accomplished the extraordinary –as well as difficult– feat of standing out on his own while still following the steps of the great master Daniel Boulud, he left everything and set off on his own adventure – DOMINIQUE ANSEL BAKERY, AN ESTABLISHMENT DEVOTED TO HAUTE PATISSERIE LOCATED IN SOHO (189 SPRING STREET), WHERE ONE CAN FIND PRODUCTS WHICH COMBINE FRENCH TRADITION AND AMERICAN CULTURE IN A VERY PERSONAL STYLE.

Designed by Ogawa-i-Depardon, the 2,500 square foot space has seating both indoors and a glass enclosed veranda and outdoor garden in the back. Breakfast, lunch, dinner, and dessert are served, look to find a selection of sweets and savories made fresh daily. Croissants, Kouign Amman, meringues en miniature, macaroons, soups, sandwiches, gourmet sodas made from real fruit, chocolates... "home away from home. But it is a more fun version of "home", with food that isn't just tasty but delights you in a new way everyday. Stuff your mom doesn't know how to make, but brings back the same cozy feeling of being taken care of", concludes Ansel.



PHOTO: LAM THUY VO

Dominique Ansel: “There’s no tricking a New Yorker”

What is Dominique Ansel Bakery? How would you define it?

I think any good bakery should be a “home away from home”— mine is the same. But it is a more fun version of “home”, with food that isn’t just tasty but delights you in a new way everyday. Stuff your mom doesn’t know how to make, but brings back the same cozy feeling of being taken care of.

Why the prestigious pastry chef of one of the best restaurants in Manhattan decides to take the risk and start such an adventure?

To be able to do something on my own has been a dream of mine for as long as I can remember. Working in my own bakery allows me to reach out to everyone, not just the fine-dining crowd, and interact and talk to my customers directly. Yes, there’s always some risk, but this is one worth taking.

What can customers find in an establishment like Dominique Ansel Bakery?

I want Dominique Ansel Bakery to be a place where you can find food that feeds you all day long: breakfast, lunch, dinner, and dessert.

Of course, the highlight will be our selection of French and American pastries, I make fresh daily. I’m also offering some simple, but delicious savory items – sandwiches, salads and soups – which use ingredients sourced from local farms and change with what’s in season.

And finally, customers can expect to find me! I’ll be there at the bakery everyday in the kitchen.

You talk about a combination of French and American products within your offer. Could you give an example of this combination?

With my background and training, my foundation is



PHOTO: PHILIP LEAMAN

French, and customers can expect some authentic French classics – a really well-made croissant, for example. And there'll be a kouign amman that not many people in the U.S. are familiar with yet, but the staff at Daniel used to go crazy for whenever I made them.

But from all my years of living in New York, I've also fallen in love with some of the American favorites. I've got a great recipe for a light-as-air cheesecake and a super moist carrot cake.

Sometimes the lines between French and American blend. I'm doing PB&J macaroon, for instance, that comes with homemade peanut butter and fresh fruit preserves. There's also my pâte de fruits gummy bears. In November, we make American pumpkin pie; in December we do a French bûche de Noël.

Is there any similarity between Dominique Ansel

Working in my own bakery allows me to reach out to everyone, not just the fine-dining crowd, and interact and talk to my custo-

mers directly. Yes, there's always some risk, but this is one worth taking.

Bakery and the classic concept of French, Italian or Spanish bakeries?

Well, a bakery is a bakery. But Dominique Ansel Bakery has my personality in it, and I hope to bring a fresh look and feel to the space. There's a little more care in everything we do, a lot more work in the kitchen, and hopefully much happier customers.

One thing we have at Dominique Ansel Bakery that's unique is a full backyard with an outdoor terrace and an enclosed glass veranda. In the future, there'll be chances to do more private and special events there.

What are the tastes of New Yorkers like? What do they value the most?

The great thing about New York is that there are so many different types of people from different backgrounds – everyone from New York seems to have come from somewhere else. One thing they all share



PHOTO: PHILIP LEARMAN



PHOTO: PHILIP LEAMAN

in common is their love for good food. New Yorkers are highly sophisticated eaters and know what good value is, from the quality of the ingredients to the presentation to the price. There's no tricking a New Yorker!

It's also great to be in a city where people are open-minded and curious about new things. I plan to do a different specialty cake every week to give customers a little more variety.

What is the role of chocolate within your product offer?

Chocolate is one of my favorite ingredients to work with. I'm very excited about launching my line of chocolate bonbons and truffles. I do my chocolates very differently than others. There are certain ways to the ingredient infused into the taste of the chocolate just right so that it tastes vibrantly of raspberry or lemon-grass. And then there's the texture of the ganache – some are creamy; others may have crispy bits or

I want Dominique Ansel Bakery to be a place where you can find food that feeds you all day long: breakfast, lunch, dinner, and dessert. Of course, the highlight will be our selection of French and American pastries, I make fresh daily.

chewy gelée inside. It all comes together in a small concentrated bite.

Should there be more bakeries in the United States?

That would be nice. But I'd be much happier with one great bakery, than too many too fast.

How can your six years' expertise working as a pastry chef at Daniel help you in this new period ahead?

I've learned an incredible amount being the pastry chef at Daniel's. It's an environment that pushes you to be better and demands more from yourself every day. And after six years, you come out of it as a stronger chef, manager, and person. In a way, I'm going back to my roots because one of my first jobs was working for the French bakery Fauchon, and helping the company open bakeries around the world. So being in a bakery, instead of a restaurant, feels very familiar to me.

Who is in your team? How many people work at Dominique Ansel Bakery?

We are a team of eight people, and everyone plays a very unique role. They are all cooks who have a passion for food and also the determination to grow and improve themselves. Helping my staff succeed in the long term is very important to me.

What is your opinion about the 'gourmandise raisonnée'? Do you think pastry will be healthier, less sweet and with fewer fats in the near future?

I've never liked desserts that are too sweet or heavy. Too much sugar isn't just bad for it, it tastes bad as well! Yes, I believe that chefs will pay more attention to health – we have to. Food is supposed to nourish, not harm the body. And the best part is, ingredients that are all natural are healthier for you to begin with, so if you make your pastries better, it will naturally be healthier as well.



Recipes made by Rubén Álvarez. Discover more on our new website: www.chocovic.es

New
website

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BCN COOKIES

more than just cookies

ONE DAY, JORDI FARRÉS AND XAVI FÀBREGA STARTED TO KNEAD SOME FLOUR, CREATIVITY, ENTHUSIASM, SUGAR, BUTTER, GOOD SENSE, CINNAMON, COCOA, QUALITY, VANILLA, SALT, PROFESSIONALISM, TRADITION AND SOME OTHER INGREDIENTS. THE RESULT: SOME REALLY SPECIAL COOKIES WHICH THEY CALLED BCN COOKIES. *Three years later, they keep kneading and captivating everybody with a top-quality product with a fresh, lively image.*



When Jordi Farrés and Xavi Fàbrega were once sitting in front of the television with a couple of beers in their hands, they were not aware of being writing their professional future at that very moment. On the screen, Woody Allen's 'Small Time Crooks': four thieves rent a shop with the aim of digging a tunnel that would lead them to the safe in the bank next door. So as not to arouse any suspicions, they set up a cookie shop in the rented premises. And then, something unexpected happens. Their cookies become so successful that the thieves make a fortune without needing to rob the bank.

As Farrés and Fàbrega had the necessary professional expertise and knowledge, and really had no need to rob a bank at all, they opted for the cookies. Such was the original idea of setting up a workshop in which they would start creating cookies, and not just simple cookies. The very first condition was using premium quality raw materials: butter, high-quality chocolate couverture and a delicate selection of spices from all over the world. Therefore, an artisan product, 100% natural, without additives or preservatives.

The second aim was to literally enjoy work, to have fun while creating a unique product, far from the 'factory cookie' concept. And they really made a big effort to create a fresh image, up-to-date and lively, which would accompany the product. In conclusion, their objective was to break with the preconceived idea that any high-quality product should necessarily be presented in an elegant, luxurious way.

The result is especially attractive. Three sizes, whose names actually match the world of fashion rather than that of pastry – XL, M and S –, and suggestive flavors such as Madagascar vanilla, Ceylon cinnamon, spice mix, or the rather surprising Golden cookie, made with orange and gold, up to a total of 40 different flavors. And when Christmas time is approaching, cookies give way to a quite peculiar 'turrone' collection, of a unique thin, long shape and an amazing flavor: cookie 'turrone' with roasted corn and puffed rice or with raspberries, pistachios and lime.

BCN Cookies, whose headquarters are in the city of Barcelona, do not have their own store, but an extensive clients' network that distribute and commercialize



their products: gourmet stores, delicatessen stores, patisseries, hotels and restaurants, mostly located in Catalonia, but also in Valencia, Madrid and other places in Spain.

This firm has a reduced structure, and therefore works on demand. Once an order from a client has been placed, they immediately get down to work in order to serve it as fresh as possible and within a really short time. In all the cases, and being this a dry product, a period of three months is guaranteed in which the cookie will not lose its organoleptic quality, all with no use of any preservative.

In summary, Jordi Farrés and Xavi Fàbrega bring up a new way of understanding the world of artisanal pastry in general, and of cookies in particular; through a top-quality product, lively, creative, surprising, gastronomic and above all different. Such is the difference that it is prepared with flour; creativity, enthusiasm, sugar; butter; good sense, cinnamon, cocoa, quality...

As Farrés and Fàbrega had the necessary professional expertise and knowledge, and really had no need to rob a bank at all, they opted for the cookies.





SORBETE DE ZAHAHORIA CARROT SHERBET

para servir desde una ultraespesadora TS: 11°C
Se necesita 1 hora de congelación TS: -12°C

Ingredientes	kg	g	oz	lb
azúcar	1.000	1000	35.27	2.205
agua	0.500	500	17.64	1.102
carrotos	0.250	250	8.82	0.551
limón	0.050	50	1.76	0.110
total	1.800	1800	63.49	3.968

para servir desde un arco y a presión congelador TS: 18°C
Se necesita 1 hora de congelación TS: -12°C

Ingredientes	kg	g	oz	lb
azúcar	1.000	1000	35.27	2.205
agua	0.500	500	17.64	1.102
carrotos	0.250	250	8.82	0.551
limón	0.050	50	1.76	0.110
total	1.800	1800	63.49	3.968

PREPARACIÓN: Lavar los carrotos y cortar en trozos pequeños. Ponerlos a hervir en agua con sal durante 10 minutos. Escucharlos y dejarlos enfriar. Cortar el limón en trozos pequeños y mezclar con el azúcar y el agua. Batir todo en un procesador de alimentos hasta obtener una pasta homogénea. Añadir los carrotos y batir nuevamente. Verter en un molde y congelar.

NOTAS: Este sorbete se puede hacer con cualquier tipo de fruta. Se recomienda usar frutas de temporada.

LOS NEUTROS

EMULSIFIERS AND STABILIZERS

SORBETE DE TOMATE TOMATO SHERBET

para servir desde una ultraespesadora TS: 11°C
Se necesita 1 hora de congelación TS: -12°C

Ingredientes	kg	g	oz	lb
tomates	1.000	1000	35.27	2.205
azúcar	0.250	250	8.82	0.551
agua	0.250	250	8.82	0.551
limón	0.050	50	1.76	0.110
total	1.550	1550	54.65	3.437

para servir desde un arco y a presión congelador TS: 18°C
Se necesita 1 hora de congelación TS: -12°C

Ingredientes	kg	g	oz	lb
tomates	1.000	1000	35.27	2.205
azúcar	0.250	250	8.82	0.551
agua	0.250	250	8.82	0.551
limón	0.050	50	1.76	0.110
total	1.550	1550	54.65	3.437

PREPARACIÓN: Lavar los tomates y cortar en trozos pequeños. Ponerlos a hervir en agua con sal durante 10 minutos. Escucharlos y dejarlos enfriar. Cortar el limón en trozos pequeños y mezclar con el azúcar y el agua. Batir todo en un procesador de alimentos hasta obtener una pasta homogénea. Añadir los tomates y batir nuevamente. Verter en un molde y congelar.

NOTAS: Este sorbete se puede hacer con cualquier tipo de fruta. Se recomienda usar frutas de temporada.

2

ADICIVOS DERIVADOS DEL MAÍZ / CORN SYRUP

Ingredientes de maíz:

Ingredientes	kg	g	oz	lb
maíz	1.000	1000	35.27	2.205
agua	0.500	500	17.64	1.102
total	1.500	1500	52.91	3.307

PREPARACIÓN: Lavar el maíz y cortar en trozos pequeños. Ponerlos a hervir en agua con sal durante 10 minutos. Escucharlos y dejarlos enfriar. Cortar el agua en trozos pequeños y mezclar con el maíz. Batir todo en un procesador de alimentos hasta obtener una pasta homogénea. Verter en un molde y congelar.

NOTAS: Este aditivo se puede hacer con cualquier tipo de maíz. Se recomienda usar maíz de temporada.

SORBETE DE TOMATE TOMATO SHERBET

para servir desde una ultraespesadora TS: 11°C
Se necesita 1 hora de congelación TS: -12°C

Ingredientes	kg	g	oz	lb
tomates	1.000	1000	35.27	2.205
azúcar	0.250	250	8.82	0.551
agua	0.250	250	8.82	0.551
limón	0.050	50	1.76	0.110
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Se necesita 1 hora de congelación TS: -12°C

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azúcar	0.250	250	8.82	0.551
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Crema de gambas

PRAWN CREAM

para servir desde una ultraespesadora TS: 11°C
Se necesita 1 hora de congelación TS: -12°C

Ingredientes	kg	g	oz	lb
gambas	1.000	1000	35.27	2.205
azúcar	0.250	250	8.82	0.551
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Se necesita 1 hora de congelación TS: -12°C

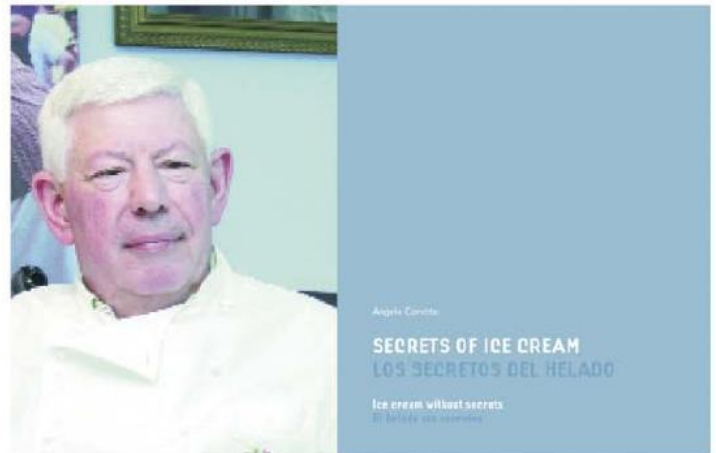
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angelo corvito and the exciting game of ice cream

GRUPO VILBO LAUNCHES THE SECOND EDITION, COMPLETELY UPDATED, OF THE SUCCESSFUL BOOK "THE SECRETS OF ICE CREAM. ICE CREAM WITHOUT SECRETS" IN SPANISH AND ENGLISH.

The classification of ice cream in families, the calculation of the AFP (Anti-freezing Power), the serving temperature, the specific balance for each ice cream, the cold maceration, the crushing of various ingredients with sucrose... these are techniques and concepts which are nowadays common in the artisanal ice cream industry and which are fluently dealt with in the trade. Angelo Corvito is responsible for introducing and developing all these questions and, definitely, for creating a reliable method embracing the whole ice cream universe – a method as didactic as exciting. We could almost define it as a 'game' – the exciting game of artisanal ice cream.

Indeed, the master proposes you a sort of logic game, in its purest state, which ends up charming you, regardless of the level of knowledge each you may have in ice cream making. Almost without realizing, you accept the rules, join the game and start using his terminology. You soon handle concepts like the AFP, the SP, the serving temperature... and the pieces start to fit.

Balance is the final prize, which is reached through a studied compensatory system in which nothing is left to chance.

This ice cream game is nothing but a rigorous, solid and well-defined method, which has been perfectly conceived and whose objective is the preparation of the best of all possible ice creams, of a high-end quality. This method is the result of long years in the trade, of expertise and, above all, of the ever-growing interest of a professional who has not stopped researching for a single day.

Angelo Corvito is ahead of his own science. As he usually says when explaining his system on how to calculate the hardening value of cocoa or the anti-freezing power of liquors, "I have found no records of any scientific studies regarding all this, and we are therefore obliged to resort to an artisanal method."

This method is no other but his; and besides, it works. In his workshop, and even in the classes he teaches, it is not unusual to see engineers, chemists and other



technicians in search of answers to the different reactions of certain ingredients in contact with others and subjected to low temperatures.

But besides his great professionalism, his rigor and his tireless search for answers, it is fair to highlight, in Angelo's career, his extreme generosity. Numerous professionals of the ice cream and pastry industry have well witnessed this, as they have always found his door open and his hand extended to them every time they needed.

And indeed, the biggest proof of this generosity and eagerness to share his knowledge and expertise with all those who have shown an interest in ice cream is his book, whose title perfectly defines the author's aim and sense – "The secrets of ice cream. Ice cream without secrets."

Angelo does not keep anything for himself. During his first steps in the ice cream industry, the author found quite a lot of obstacles when researching into ice cream. And his aim is that all those who are just starting in the trade or want to specialize in the world of ice cream do not find themselves as helpless as he once did. His interest then is no other but to divulge everything he has learned and discovered after the

long years he has been practicing his profession.

The publishing project of this book started to be conceived after a number of articles this ice cream master published in the magazine *Arte Heladero*. Their enormous professional value, their clear explanations and their pedagogical approach contributed towards the success of these articles. As a result of a close collaboration, and due to the important lack of professional bibliographic sources concerning this subject, our publishing house grupoVilbo, publisher of *So Good..* magazine, unreservedly supported this monumental work, which was originally brought out in 2004 and which is now relaunched in an updated second edition and in two languages – Spanish and English.

"The secrets of Ice Cream. Ice cream without secrets" is far more than just a simple ice cream making manual. It is an eminently practical book conceived so that any professional of the culinary world in general (cooks, pastry chefs, glaciers, etc) could prepare the best possible ice cream, adapted to their own needs and resources.

As the title reads, Corvitto reveals all the secrets of ice cream in detail, from the selection and preparation of the raw materials and ingredients to the final product obtained, its preservation, transportation and serving, going through all the manufacturing phases. Likewise, concepts of great relevance are deeply studied, such as the anti-freezing powder, the sweetening power, and the different serving temperatures either when displayed in an ice cream parlor or when served in restaurants or patisseries. All this with the clearest explanations, with the master's practical advice and with a lively, dynamic design.

"The secrets of Ice Cream. Ice cream without secrets" is far more than just a simple ice cream making manual. It is an eminently practical book conceived so that any professional of the culinary world in general (cooks, pastry chefs, glaciers, etc) could prepare the best possible ice cream, adapted to their own needs and resources.

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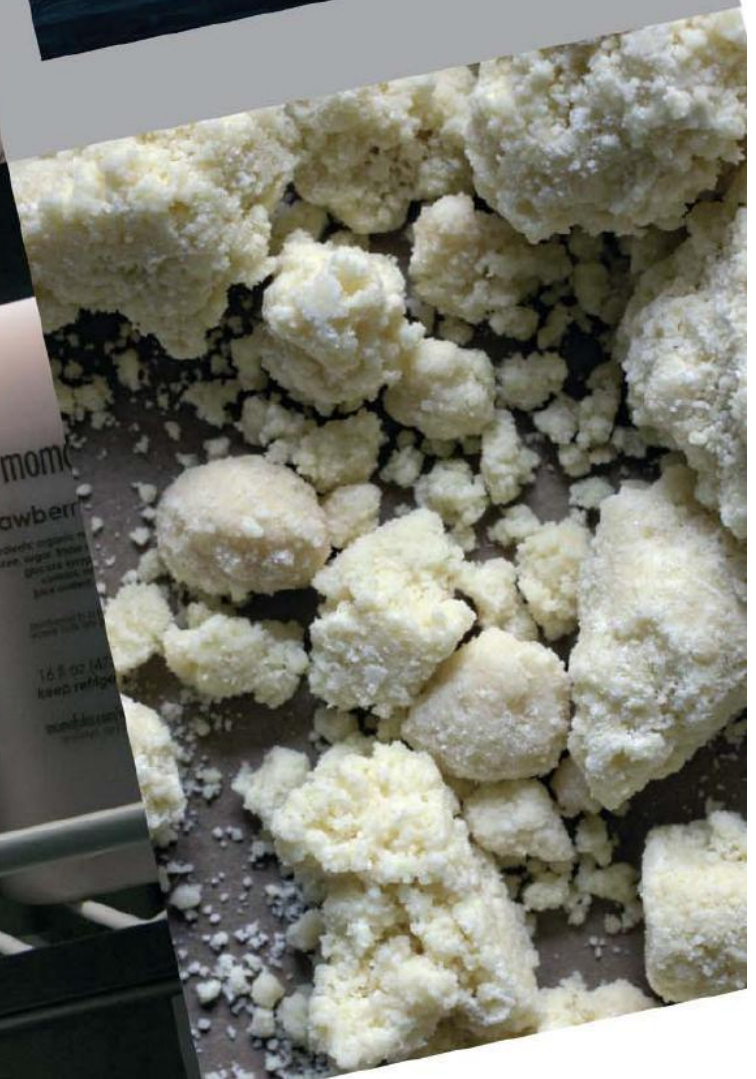
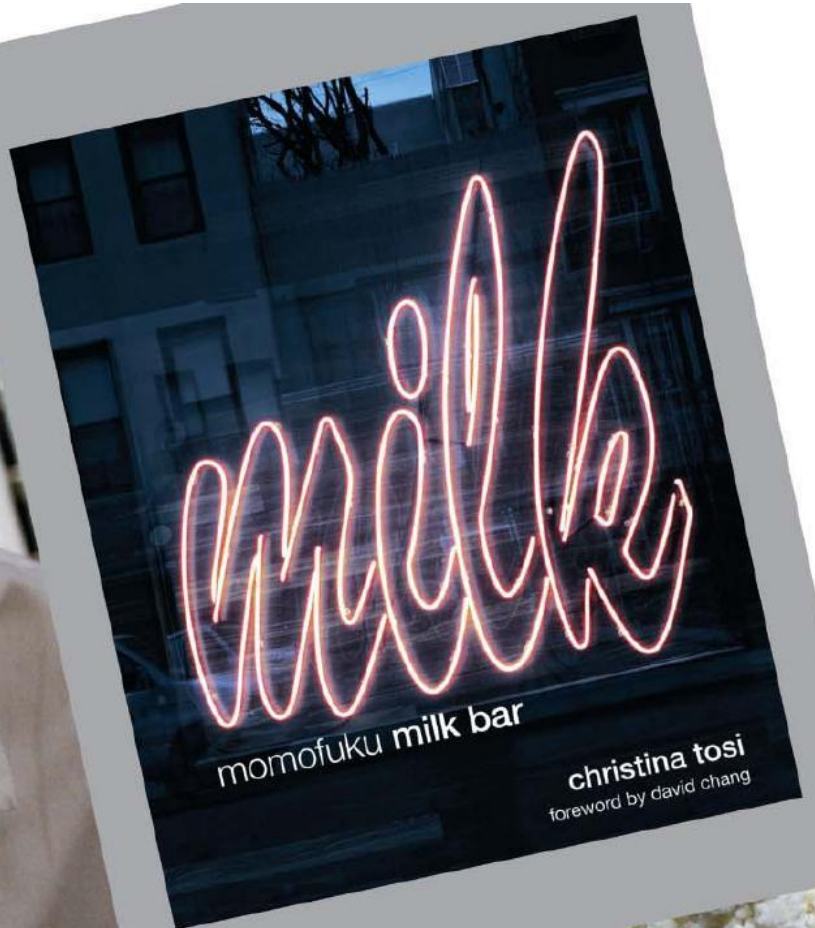
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all in the family

CHRISTINA TOSI

Never underestimate the importance of “family meal,” that hearty pre-shift repast well known to those working in restaurants. AT LEAST THAT’S THE CASE FOR 29-YEAR-OLD CHRISTINA TOSI, WHOSE CAREER AS PASTRY CHEF FOR NEW YORK CITY’S MOMOFUKU EMPIRE, WHICH INCLUDES FOUR RESTAURANTS (NOODLE BAR, SSAM BAR, KO AND MA PECHE) AND FOUR MOMOFUKU MILK BAR DESERT SHOPS, MIGHT NOT HAVE HAPPENED WITHOUT IT. Same goes for her just-released cookbook, “Momofuku Milk Bar” (Clarkson Potter/Publishers, Oct. 2011).

By Lisa Shames / Photos by Gabriele Stabile

In 2008, Tosi was working with David Chang, the creator of the Momofuku group and a legend in the restaurant industry for his rule-breaking culinary style, doing a “hodgepodge of things,” ranging from equipment sourcing and payroll to helping him create a HACCP (Hazard Analysis Critical Control Point) plan for his Cryovac machine, something she had done previously for Wylie Dufresne of wd-50 when she worked there as pastry chef. “It was a natural progression of my love and interest in food and technique to my love and interest in sous vide and reduced-oxygen packaging,” she says.

After work, Tosi would go home and bake. Her inventive sweet treats—think chocolate chip cookies sandwiched with icing, brownies mixed with peanut butter and jelly and topped with crushed potato chips—would become part of the restaurant’s family meal the next day.

Eventually, says Tosi, “Dave got fed up with my clear love of baking playing second fiddle in my life and threw me into the kitchen one day, asserted ‘enough is enough’ and gave me a deadline. He said, ‘Make something for dessert at Ssam Bar tonight,’ and the rest is history.”

Previously, the restaurant’s only dessert was store-bought mochi. But that changed once Chang realized the potential for Tosi’s creations and their collaborations. “We both have crazy ideas, dumb ideas and great ideas,” says Tosi. “We challenge and support each other through them and stand behind one another, no matter what.”

One of those crazy ideas, Crack Pie—think an oat crust with a sugar-butter filling—a dessert she first made for the Sunday night family meals at wd-50, has lived up to its name with plenty of fanatic fans. And it’s not the only one: Tosi’s Cereal Milk, Compost Cookies and Candy Bar

Pie have also been trademarked. (Tosi also creates savory items for the restaurants and dessert bars as well, including pork buns and kimchi-blue cheese croissants.) But don't let the basic names of these desserts fool you—there is a lot of recipe development that goes into each one. "It's a long, arduous process, but it's always worth the extra time, integrity and care," she says. "I think it's that which translates into 'crave-worthy' desserts."

While Tosi baked a lot while growing up—"I have an undying sweet tooth," she says—choosing a career in culinary wasn't an obvious choice. "After going to college and working desk jobs in the summer, I realized I would never be happy with a conventional profession," she says. After attending the French Culinary Institute, Tosi worked at Bouley and wd-50.

But it's when she found herself at Momofuku and working with Chang that her unique pastry style—comfortably human mixed with a don't-take-yourself-so-seriously twist, says Tosi—really developed.

For her creations, Tosi, who admits she's a big fan of strong flavors and textures, looks to the world around her as well as items right in front of her, drawing inspiration from limited ingredients and methods that will flex her creativity to its potential. "We don't really shoot for unusual ingredients; we just bake what we relate to at that given moment and see how far we can push it."

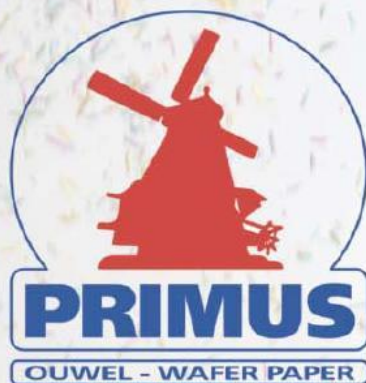
Pushing her potential also came into play with the process of creating her new cookbook, which came about from the demand for her recipes from her customers. While the storytelling portion of it was relatively easy, it

was enriching in an "emotional way" and gave Tosi the opportunity to reflect on all that has happened to her in such a short time. The recipe writing aspect was a bit trickier, since she had to break down some complicated processes into a format home cooks could understand and use.

As for what's next, Tosi has no predictions. "It's been three years, and change happens every day around here, whether or not we're ready for it," she says. "We just buckle our seat belts and enjoy the ride."



Chang realized the potential for Tosi's creations and their collaborations. "We both have crazy ideas, dumb ideas and great ideas," says Tosi. "We challenge and support each other through them and stand behind one another, no matter what."



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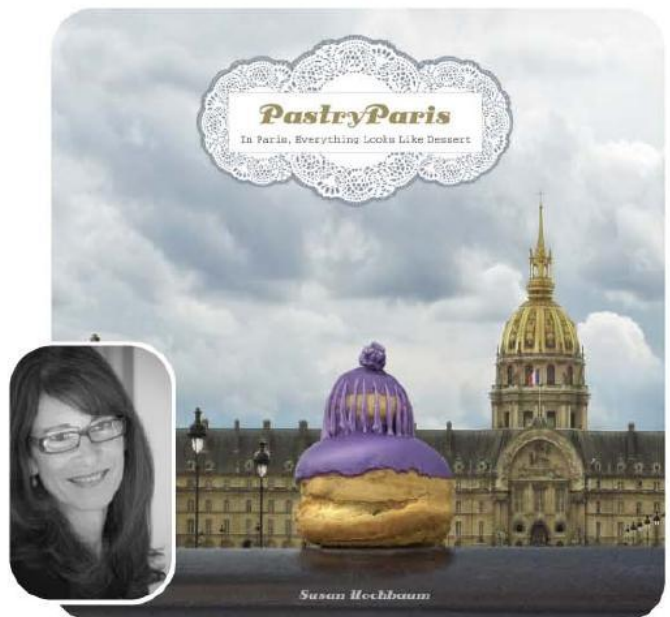




offspring of freedom

Susan Hochbaum. Author of the book 'Pastry/Paris'

IN SUCH A SPECIALIZED SECTOR, AS OURS IS, SAYING SOMETHING LIKE 'IN PARIS EVERYTHING LOOKS LIKE DESSERT' COULD SOUND A BIT TOO OBVIOUS, BUT IT HAS BEEN SOMEBODY FROM OUTSIDE OF THE PASTRY WORLD WHO HAS PROVIDED VISUAL PROOFS WHICH LEAVE NO ROOM FOR DOUBT. And not just from outside of the pastry world, as she says: "I never set out to make a book, I never set out to live abroad, to fall in love later in life, or to jettison my home and business and set off on an adventure". Despite all that, Susan Hochbaum has recently presented a photography book which associates typical French pastry with some of the most emblematic sights in Paris. It is difficult to dissociate this original photograph work from the life circumstances which surrounded the author during its creation; circumstances which led her to have the opportunity to live in the French capital for a whole year with no commitments or limitations at all. Susan Hochbaum's 140-page 'Pastry/Paris' is, above all, the offspring of that freedom. The author herself explained it to us.



How did you see pastry before beginning that decisive trip to Paris?

The pastry project came to life in an unexpected way. The book is the offspring of my yearlong mid-life romantic adventure in the most delicious city on earth. I arrived in Paris with the privilege of time and the freedom to explore a city where dessert is taken as seriously as painting, sculpture and music. I had been to Paris before, but hadn't paid much attention to dessert. This time, however, I arrived ravenous and in love – a combination that led to the unabashed pursuit of pleasure. Butter, sugar and cream were the things I chased after.

And what is pastry like now for you, especially haute patisserie?

I'm afraid I have become something of a snob. When I first arrived in Paris I would sample patisseries from almost anywhere. By the time I left, I was much more discerning about my sources. Why waste the calories on an average dessert when the exquisite ones are so easy to find?

Haute patisserie is truly an art form, as Eugene Briffault

said in the 19th century "requiring the skills of a confectioner; a decorator; a painter; an architect, an ice-cream manufacturer; a sculptor; and a florist."

Have you found out why nobody is fat in Paris if there's a pastry store in every block?

I can't figure it out! Perhaps the French take only a taste and then put down their forks? I was incapable of that – for me, my daily walks kept me from growing as big as a house.

What are your favorite desserts?

Anything with chantilly. The St.Honore, named after the patron saint of baking, is heavenly.

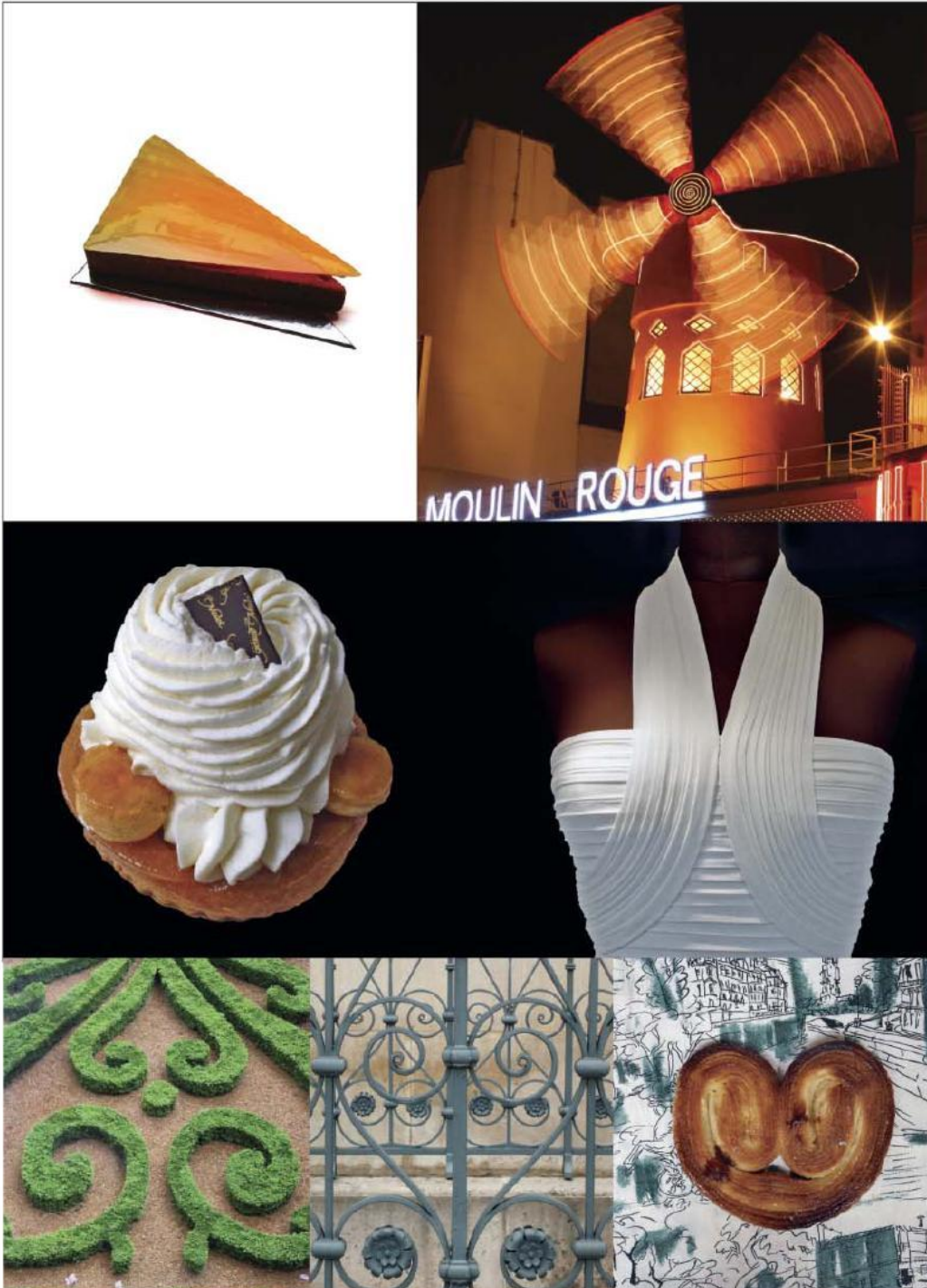
Do you actually think there's a deliberate connection between the shape of these desserts and the architecture of the city of Paris?

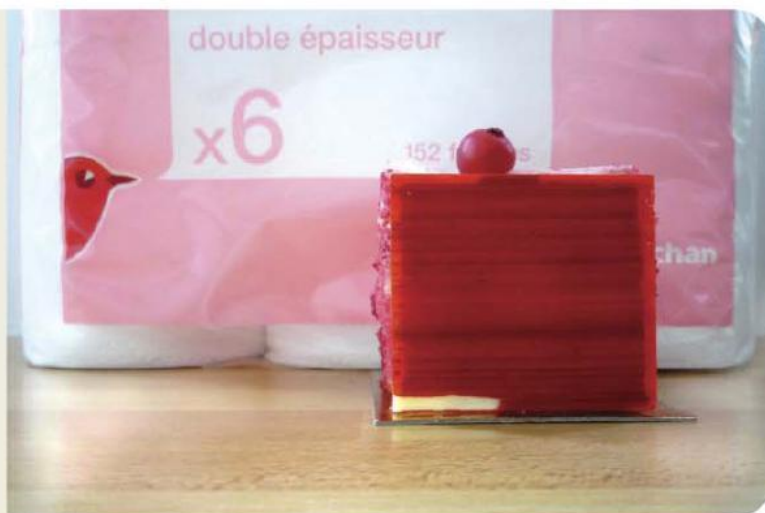
No, not literally. But what they do share is the French enduring respect for artistry in all endeavors. You can see this in the architecture, landscape, food – even in the way they trim their trees!



Haute patisserie is truly an art form, as Eugene Briffault said in the 19th century "requiring the skills of a confectioner, a decorator, a

painter, an architect, an ice-cream manufacturer, a sculptor, and a florist."





Would you recommend every big city to develop sweets related to their most popular places?

No, I'm afraid that we would end up with badly-made tourist souvenirs. Disneyworld has done this with Mickey Mouse shaped pancakes and it would pain me to see the French follow their lead!

Have you got new projects related to pastry world?

If there is another place on earth where the pastry and the city are as beautiful as Paris, I would love to know about it.

Do you remember funny situations while shooting the photos? Didn't you lose some pastries on a rail?

The biggest challenge was maneuvering multiple melting pastries on the Metro, in an attempt to get them to the location I planned to shoot them. There were some fatalities, but the good news was that no matter how they looked I could still eat them. It just meant I'd need to buy another one to shoot. And then eat that one as well, of course.

The biggest challenge was maneuvering multiple melting pastries

on the Metro, in an attempt to get them to the location I planned to shoot them.

Have you caught any pastry chef impressions? Did you share with them the reasons why you got their creations when you were shooting photos? What did they tell you?

I was extremely lucky to have met Christophe Michalak, who provided three creations for me to shoot for the book including a Paris Brest shaped like a snake! We were introduced by a mutual friend, Flora Lazar, the producer of the wonderful film "Kings of Pastry" which follows pastry chefs in pursuit of the MOF. Christophe was incredibly generous, offering to make any of the patisseries I desired for the book. He expressed his admiration for what I was doing and I am honored and grateful to have his creations in my book.











Have the City of Paris and its Tourism Office showed some kind of interest in your book?

I believe that the art of French pastry should be promoted as a tourist attraction, as they do with the wine industry. I haven't seen them do this, but I would be delighted to help!



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the champions' dream

The three brand-new winners of the latest Coupe du Monde de la Pâtisserie, representing the Spanish team, have seen their dream come true – traveling to Japan and visiting the workshops of some of the greatest pastry masters nowadays. IF THERE IS A COUNTRY ABLE TO EQUAL THE EXCELLENCE OF THE BEST FRENCH PATISSERIE, THAT COUNTRY IS UNDOUBTEDLY JAPAN. IN THESE PAGES, THEY EXPLAIN THEIR IMPRESSIONS AND HOW THEIR ADMIRATION FOR JAPAN HAS CONTINUOUSLY INCREASED.



In Japan, there is an unconditional admiration, nearly devotion, for the French culture. A large number of pastry chefs received their training in France and then combined the Japanese tradition with the French pastry basics, obtaining excellent results.

It was one evening, last May, sitting at the terrace of Ochiai bakery in Barcelona (Spain) when, while having a nice chat, something which had been just a dream so far suddenly became an objective: traveling to the country of the rising sun. Aware of the high level of pastry existing in Japan, we were attracted by the idea of going on a 'gourmande' trip and visiting the most renowned patisseries in Tokyo. As Takashi Ochiai, great Japanese pastry chef settled in Barcelona, happened to be planning a family trip, we all linked our interests and, with great enthusiasm, started to prepare all the details with the best of the ambassadors possible. He offered the opportunity to visit Tokyo's Pastry School, the Confectionery Guild and some of the most prestigious bakeries in the town. What had just started as a simple idea while chatting among friends ended up as the best professional tour we could have ever imagined.

Arriving in Tokyo for the first time, one realizes that everything is so different: symbols on the metro screens which dance at an unknown rhythm, a constant but highly disciplined flow of people, businessmen in impeccable suits carrying black briefcases while patiently waiting for the next metro at the platforms, where the message "let passengers out" is respected as if it was the eleventh commandment.

We quickly realized that the Japanese are great gourmands, demanding, and with a sweet tooth. In the shopping centers, there are entire levels devoted to the sweet pleasure, rows of identical cakes in display cabinets, beautiful presentations, elegant combinations of textures and colors: the best French pâtisserie in every single corner, with an impressive regularity and quality in the products.

We learned that in Japan three types of pastry are followed: traditional pastry or 'wagashi', which is made from pulses and vegetables, high gluten flours, cakes like mochi or dorayaki. It is not an excessively sweet pastry, which turns out to be very surprising and original to western tastes (in Barcelona, they can be found at 'Pâtisserie Ochiai'). Secondly, genuinely French pastry: Jean Paul Evin, Pierre Hermé, Dalloyau, among others, have some representative establishments in Japan. And finally, there is a French pastry understood from a Japanese view, like the one great masters such as Sadaharu Ahoki or Hiidemi Sugino, among others, offer. French techniques are applied to Japanese products, thus creating, for example, a yuzu éclair or a matcha tea croissant. In Japan, there is an unconditional admiration, nearly devotion, for the French culture. A large number of pastry chefs received their training in France and then combined the





Japanese tradition with the French pastry basics, obtaining excellent results.

Japanese pastry reflects the Japanese personality: perfection, minimalism, effort, regularity and constant seek for improvement. They are highly perfectionist; in each creation one can perceive the culture of effort and hard work. The importance of appearance stands out – not a single detail is improvised, but deeply studied and systematized.

Thanks to the tour organized by the Confectionery Guild, we had the opportunity to visit some of the most renowned pastry chefs in Tokyo, such as Sadaharu Ahoki, Hiidemi Sugino, Kenji Azuma, from Pâtisserie Quatre, Norihiko Terai, from Pâtisserie Aigre Douce, Noriyuki Nagai, from Pâtisserie Noliette, and Katsuhiko Kawata, from Pâtisserie Au Bon Vieux Temps... They warmly welcomed us, showered us with attention and answered all our questions.

From a professional point of view, it was very interesting to enter the workshops and observe the type of organization and work protocol. All the tasks are perfectly defined and divided by stations, everything is highly systematized: it all reminds of chain work in a factory, slow but steady. Each member of the workshop is exclusively focused on their task, as though they were working on the most delicate thing on earth. Silence is solely broken by the noise of paddles and whisks running along the sides of mixer bowls. They constantly seek for excellence in the slightest detail.

We felt fortunate to be inside such popular patisseries.

Sadaharu Ahoki is an interesting example of systematization at work: he owns different establishments where the product is finished and sold, and a head production workshop. Before placing the product for sale, the shop assistants must take a picture of it and send it to the head workshop. From there, approval is given only if the product meets all the excellence requirements. All the manufacturing processes are carefully watched and followed.

Due to high prices, sometimes workshops cannot be big enough, and therefore they see themselves forced to take advantage of every single square meter; often vertically, with a lot of shelves which are folded down from the ceiling. Up to 10 pastry chefs work in 25 square meters, and the sensation of tidiness and organization are still impressive.

We were pleasantly surprised by the way they cared about customers, it was absolutely impeccable. Customers are the center of attention. There is a firm customer service protocol which every single store carefully follows. When entering, the customer is greeted with a smiley 'irasshaymaseh', which all the shop attendants sing in unison. Kindness is excellent, and the fact that all the shop attendants know perfectly everything about the different products makes it easier when it comes to choosing one. In most patisseries, there is at least one person who speaks French, so the



language is not a problem when explanations are needed. Their skill at wrapping up, with such gentleness and accuracy, is simply hypnotizing. Also surprising was the visit to the Chocolate H establishment, located in the exclusive Ropongui quarter in Tokyo. We asked for some bonbons displayed in the cabinet and we were impressed when we saw the package: they put the bonbons in a corporate box, inside an insulated bag with an insulating cartridge, all of that in another bag which is finally handed over to you. The packaging is part of the product, and therefore a lot of effort and resources are invested in it so that it is excellent. Such quality and quantity in the packaging made us think of the economic and environmental cost it involves.

Visiting the Confectionery School and Tokyo's Guild was one of the most special moments we lived during our stay. The board of managers received us with such kindness and enthusiasm that it will be difficult to forget. They really made us feel like world champions.

Visiting the Confectionery School and Tokyo's Guild was one of the most special moments we lived during our stay. The board of managers received us with such kindness and enthusiasm that it will be difficult to forget. They really made us feel like world champions. They showed great interest in all the details about our victory in Lyon and patiently heard our explanations. It was really moving. The Guild itself publishes a pastry-specialized magazine called Gateaux. We were introduced to the magazine editorial staff and then interviewed, with the invaluable help of Takashi Ochiai as our translator. The day finished with a magnificent traditional Japanese dinner. Undoubtedly, an exciting, unusual experience.

Isamo Nakamura, the director of Tokyo's Ecole de Pâtisserie, showed us around the different areas in the building where Wagashi pastry, French pastry, bread-making and cuisine are taught. The school fits over 400 students, and is equipped with the best machinery. We were impressed by the magnificence of the installations and the number of training disciplines taught in them.

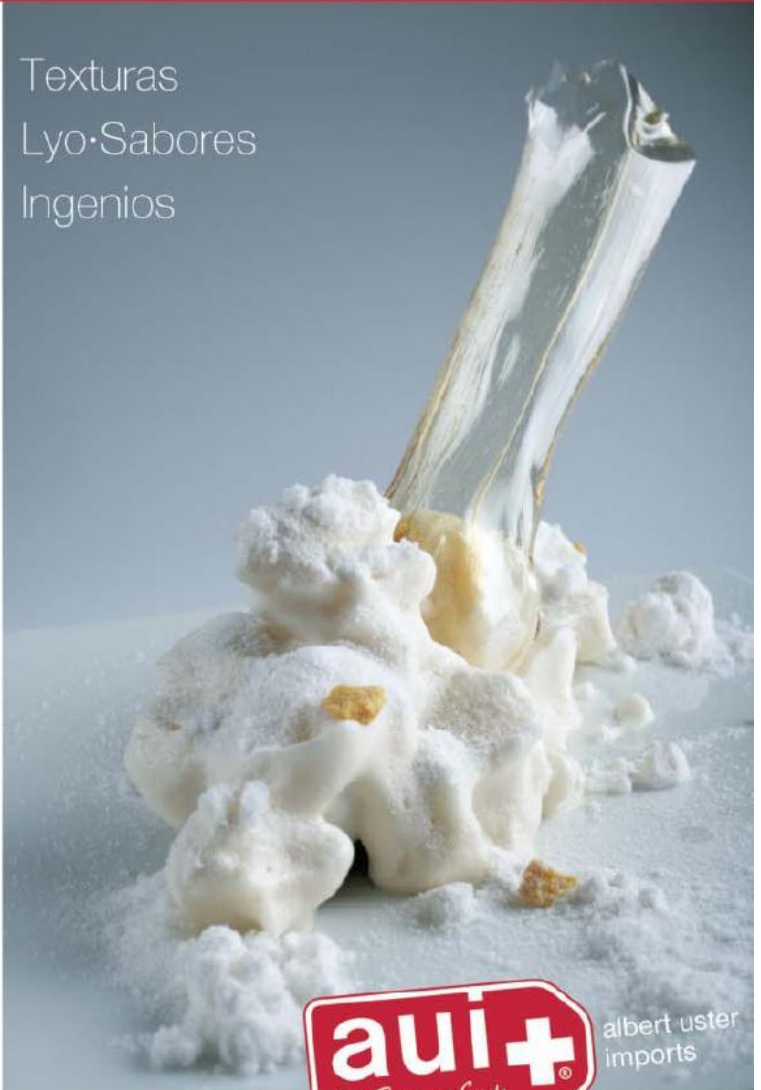
To sum up, we saw our dream come true. A dream which, far from disappointing us, reaffirmed our admiration for professionalism, know-how, discipline, rigor, culture of effort, maximum exigency and value of Japanese pastry.



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TEA TIME

Despite being the most popular drink in the world –after water– tea is not found among the most popular flavors in haute patisserie, except for matcha tea, which has been quite fashionable these last years. Amanda Haba, Corporate Pastry Chef at AUI (Albert Uster Imports), works on the research and development of new products and recipes. Ronnefeldt red fruit tea has been her inspiration source which led her to create the dessert she presents on these pages – a refreshing red fruit parfait accompanied by crunchy chocolate. It is tea time for pastry.

It all starts with the manual harvesting of leaves and sprouts in the mountains of India, China, Japan, Sri Lanka, Taiwan, Indonesia or East Africa. It is the beginning of an exciting, as well as delicate, journey which

ends with the preparation of a cup of the most popular drink in the world after water – tea. However, all that glitters is not gold. Superior or premium tea calls for a manufacturing time of 20 to 24 hours, which is three times the mechanical manufacturing process for other teas. But it is actually this manual method, also known as orthodox, the one which most protects the leaves and preserves their fine aroma and flavor.

After the harvest, valid tea leaves are laid on large tables and then applied a drying process by using hot air which eliminates 60% of their humidity and volume. In a next step, counter-rotating discs in the rolling machine break open the leaf cells without destroying them, releasing the cell sap which oxidizes with the oxygen in the air and begins fermentation.

Leaves then turn from bright green to copper-colored, and their characteristic aroma and flavor develop.

The quality, flavor, strength and freshness of tea are now in the hands of the fermentation master, who controls exactly for how long each tea should ferment. A longer fermentation will result in stronger, darker teas, whereas fresher flavors are caused by a shorter fermentation.

Finally, tea leaves undergo a last drying process in order to eliminate any humidity left and are then classified according to their quality: superior quality leaves, broken leaves, fannings –which are smaller bits of the leaf–, and lowest grade powder.

But the mastery of making a superior quality tea does not finish with the orthodox method. The journey still goes on. Tea leaves, which have been so carefully handled so far, can easily be ruined by apparently minor factors such as water. No matter how obvious it may seem, we should not forget that tea as a drink consists of two products – leaves and water–, therefore, the quality of the latter and its temperature are extremely important factors.

The quality, flavor, strength and freshness of tea are now in the hands of the fermentation master, who controls exactly for how long each tea should ferment. A longer fermentation will result in stronger, darker teas, whereas fresher flavors are caused by a shorter fermentation.



red fruit parfait

14	g	Ronnefeldt red fruit tea
85	g	hot water
3	pc	egg yolks
56	g	sugar
1	pc	sheet gelatin
14	g	Wolfberger kirsch concentrate, gelified
113	g	egg whites
113	g	sugar
127	g	heavy cream

Steep tea in hot water for 5 minutes, strain and bring to a boil. Whisk the yolks and sugar together, then add it to the tea and cook to 185°F/85°C. Add bloomed gelatin and kirsch, and pour into a shallow pan to cool. Then over a water bath warm the egg whites and remaining sugar to 140°F/60°C. Whip on high to full volume. Whip heavy cream to soft peaks. Fold the meringue into the tea mixture and then fold in the cream. Pipe into desired molds and freeze.

chocolate crunchy

64	g	almond flour
64	g	pastry flour
80	g	turbinado sugar
3	g	salt
22	g	cocoa powder
80	g	butter

Combine almond flour, pastry flour, turbinado sugar, salt, and cocoa powder in a 5qt bowl. Add cold, cubed butter, and mix with paddle just until the mixture comes together and begins to clump. Bake at 350°F/175°C for 5–7 minutes.

ASSEMBLY

REMOVE RED FRUIT PARFAIT FROM THE MOLD AND CUT. SPRINKLE CHOCOLATE CRUNCHY ON PLATE, AND THEN PLACE RED FRUIT PARFAIT ON TOP. PIPE DOTS ON THE EDGE WITH ARTE PIATTO CHOCOLATE SAUCE, GARNISH WITH FRESH RASPBERRIES, SPRINKLE LYORASPBERRIES AND DECORATE WITH CHOCOLATE PLAQUETTES OF YOUR CHOICE.

RED FRUIT TEA AND CHOCOLATE CRUNCHY





Amanda Haba, *Corporate Pastry Chef at AUI*

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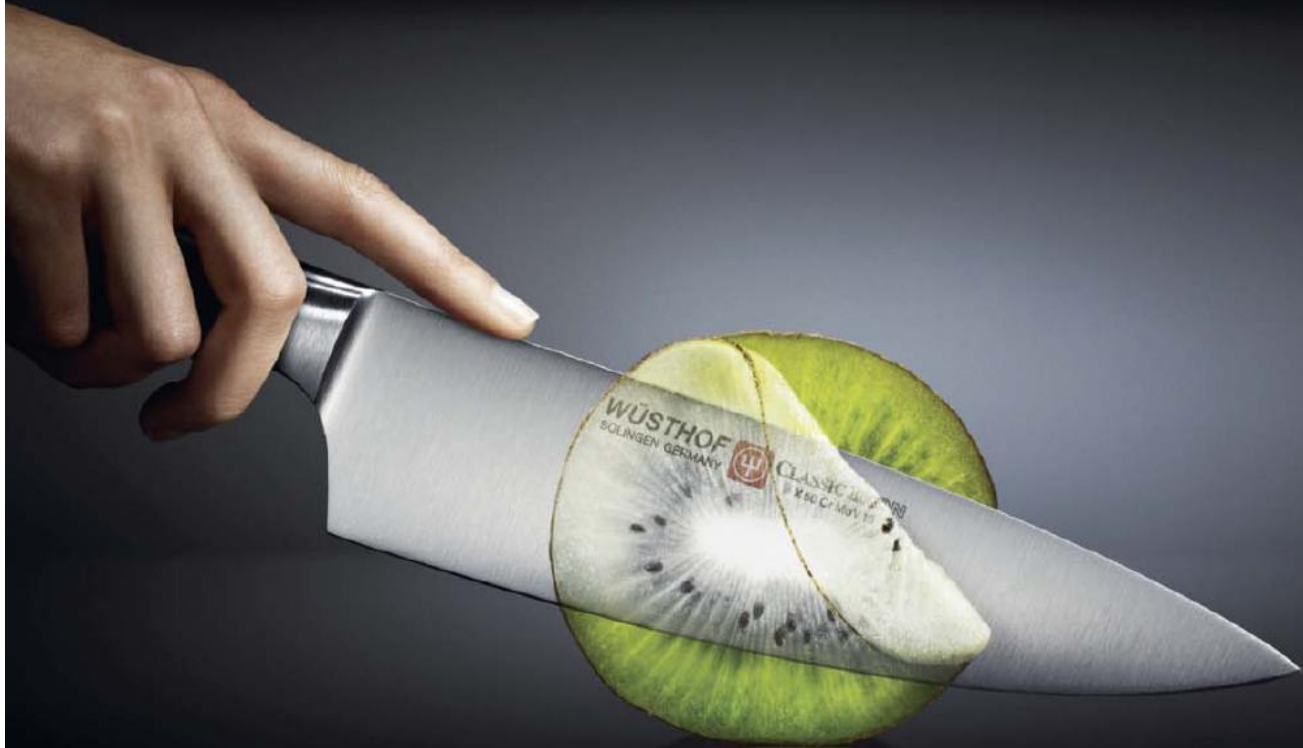
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